HISPANIC NOTES & MONOGRAPHS

CATALOGUE OF SCULPTURE
(SIXTSENTH TO EIGHTEENTH CENTURIES)
BY BEATRICE I. GILMAN

CATALOGUE SERIES

THE HISPANIC SOCIETY OF AMERICA

CATALOGUE SERIES

OF AMERICA

HISPANIC
NOTES & MONOGRAPHS

ESSAYS, STUDIES, AND BRIEF
BIOGRAPHIES ISSUED BY THE
HISPANIC SOCIETY OF AMERICA

SAINT JAMES THE GREAT

JET STATUETTE

(D801)

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CATALOGUE OF SCULPTURE

(SIXTEENTH TO EIGHTEENTH CENTURIES)

IN

THE COLLECTION OF
THE HISPANIC SOCIETY
OF AMERICA

COMPILED BY

BEATRICE I. GILMAN

Corresponding Member
The Hispanic Society of America

WITH 168 ILLUSTRATIONS

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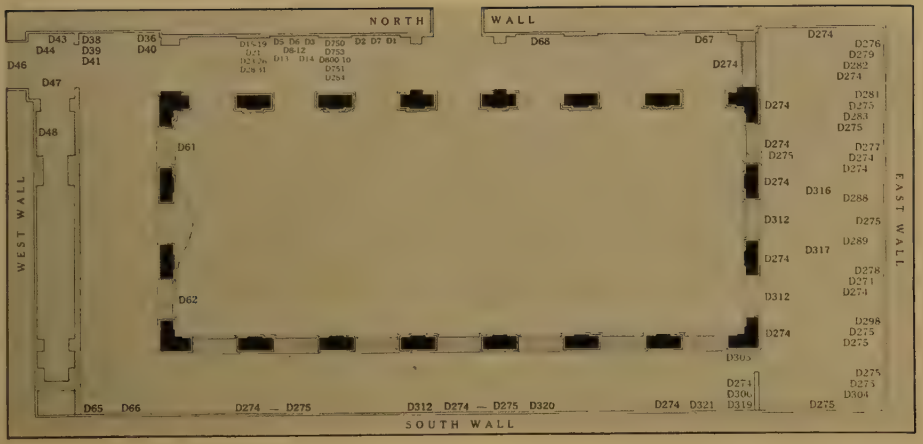

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RENAISSANCE SCULPTURE

INTRODUCTION

The Renaissance, it has been said, came from Italy to Spain with a sword hilt presented to a Mendoza, but actually the relations between the two countries were so constant that the new style found its way to the Peninsula by many and diverse routes.

Although Sardinia and Sicily were still under Spanish rule, they do not seem to have been a direct way for Renaissance influences. The movement reached Sicily in the second half of the fifteenth century, brought by Lombard-trained artists from the north of Italy, Laurana and the Gagini. At Naples, newly become Aragonese, Alfonso of Aragón entered his Catalan Gothic palace in the *Castel Nuovo* by way of a splendid Renaissance triumphal arch. As yet the impulse went no farther. When Spain was ready for the Renaissance she took it straight from the sources: Florence and northern Italy. It filtered in through Italian sculptors who came to Spain and through Italian works imported by Spanish prelates and nobles. Few Spanish sculptors are known to have visited Italy, but they were of high renown among their fellows.

The Italian Renaissance was almost a century old before Spain became aware of the movement. The reasons for this delay are plain. The native Gothic style which the Kingdom of Aragón had fostered during its period of expansion was still vigorous in the fifteenth century. When the realm lost its political independence and came under Castilian domination, there was no impulse towards a new artistic expression. Some of the first signs of the Renaissance appeared at Valencia, but the influence moved westward. Zaragoza and the province of Aragón took a

share, but the two Castillas became the chief centre. In these provinces the florid Gothic of Northern Europe sponsored by the Catholic Kings was at its height at the end of the fifteenth century. As this fashion waned, the new style from Italy replaced it. The sovereigns themselves turned from the *estilo Isabel* to countenance the new art, and the chapel erected in triumph at Granada became a Gothic cradle for the infant Renaissance. The "third King of Spain", Cardinal Mendoza, was before them in ordering a Renaissance monument from Italy, and the early fortunes of the movement depended more upon the patronage of the great ecclesiastical dynasties, the Borgias, Mendozas, and Fonsecas, than upon royal favour.

It was the beginning of the sixteenth century when bits of Italian Renaissance decoration began to appear in Gothic works, introduced gradually by sculptors who had been brought up in the old tradition, and at the same time Italian works began to be imported.

By this time the Italian movement had entered upon a second phase. The early Renaissance of Donatello and his Florentines had had its moment, and the centre of a new development was shifting to Rome. The early purity of Tuscan sculpture was becoming swamped in florid ornament. In the other provinces local schools had evolved distinct styles. The most significant of these was in the Lombard region, where Florentine elements grafted on a Northern Gothic foundation similar to that in Spain produced a sumptuous hybrid art. The Ligurian group at Genoa was an offshoot of the Lombard school. Spain received almost simultaneously sculpture from Florence, Genoa, and Naples.

Since Spain came in contact with the Renaissance after it was fully developed, she was ignorant of the impulses which had shaped it. The revival of classicism was not a factor, though it was a literary affectation. Alfonso of Aragón might make the triumphal entry of a Roman emperor into Naples, and the Valencian

sculptor, Forment, might inscribe himself a "rival of Phidias and Praxiteles", but these were only gestures. No important examples of Greek or Roman art were discovered in Spain, and antiquities were just beginning to be imported by kings and nobles. Italy was to Spanish artists the inspiration which ancient Rome had been to the Italians. Nor was the ardent study of living forms associated with the new style. The Italians had already worked out the technical problems which had absorbed them during the early Renaissance, so that no echo of their discussions reached Spain. What the Spaniards did take was the outward form of Italian works. They copied first ornamental details, choosing from the various sources which came their way what pleased them and combining the new with the old to make a national style.

The transition from florid Gothic to Renaissance was accomplished without any violent break. Façades, tombs, and *retablos* still showed surfaces fretted with rich ornament, but ogival tracery began to give way to Renaissance leaf scrolls. The Gothic canopies of niches turned to shell hoods, and the pinnacles to candelabra, but the principle remained the same, the clothing of a surface with an unbroken fabric of intricate embroidery. The delicacy of this fretwork, which resembled the work of the silversmith, gave to it from the seventeenth century the name plateresque, though in the early days it was designated simply as work *a lo romano*. The origin of the preference for uninterrupted ornament is to be sought farther back than the Gothic period. Like *mudéjar*, and occasionally bearing that title through the presence of Arabic elements, it reflects the Arabic taste for continuous repeating design covering large surfaces without emphasis. The strong naturalistic trend of the late Gothic style, which had bordered doorways with the knotted rope of Saint Francis and conceived whole chapels as bowers of stem and branch, was submerged by ready-made imported themes from

which certain elements were later chosen to form a distinctive style. In figure sculpture the new fashion softened draperies and relaxed stiff attitudes, but kept the old grouping of large figures on the same plane and never developed the love of perspective and of airy open spaces which the Italians cherished. Sculptors continued to work in the materials to which they were accustomed, marble or preferably alabaster and polychromed wood. Their chief output was church furniture,—*retablos*, choir-stalls, and tombs.

The innovations in decoration and figure sculpture appeared at almost the same time in different cities of Spain. With the political unity of the country its art began to acquire a unity which it had not before possessed. The Florentines were the first Italian artists to arrive. As early as 1417 to 1420 Giuliano decorated the *trascoro* of Valencia Cathedral with reliefs in the manner of Ghiberti, but they made no impress on native art. A silver *retablo* for the high altar was begun about 1469 by Bernabà of Pisa, with the help of native silversmiths. The poor sketch which alone remains to show what it was reveals a design of the Tuscan Renaissance, pilasters with delicate reliefs and arches of cherubs' heads.

It was in these surroundings that Damián Forment, earliest and greatest of the Aragonese group of Renaissance sculptors, originated. He must have been familiar with the silver altar and may have copied some details. The parapet of the *Lonja* already displayed the classical heads encircled by wreaths which were to be one of his favourite decorative motives. Even Forment's early works in and around Valencia show an acquaintance with Italian ornamental forms, although the sum total is Gothic. His father was a carpenter, and Damián's early efforts were confined to wooden frames for *retablos* containing paintings. His initial appearance at Zaragoza was magnificent. From 1509 to 1511 he carved the huge alabaster *retablo* of *El Pilar*, keeping the

shape, the pinnacles, and canopies of the Gothic style, but introducing in the scenes buxom forms, flowing draperies, though with the folds still sharp edged, and bits of Renaissance architecture in the backgrounds. The shape may be that of the plan of Miguel Gilbert, who had begun the *retablo* in 1484 but who died in 1485. Crowded groups, homely detail, and lack of perspective showed the traditions of Northern sculpture still strong. The sculptor has placed little Italian Virtues among his pinnacles and a Saint Michael in Roman armour. Donatello may well have inspired some of the rugged profiles in the backgrounds, though the greater import of his genius made no impression. The little angels had floated through the art brought from the Netherlands, but they are now clad like Florentines. The portrait medallions of himself and his wife in profile show either an echo of the Valencian *Lonja* or of some medal that had come the artist's way. They suggest German boxwood medallions, but it was still early for them. Although these clues to diverse influences can be picked out, the whole reveals a strong individuality. The design, though rich, is clearly organized. There is no precedent for the bold grouping, the distinct characterization, nor the poetic naturalism of the ornament.

The *retablos* of *San Pablo*, Zaragoza, and Huesca Cathedral add no new elements, but that of *San Miguel* at Zaragoza, begun in 1519, shows a complete adoption of Renaissance themes for the frame, except that it is still confined in a Gothic shape. The central figure of this work was confided to Gabriel Joly, a native of Picardy, who here makes his first appearance in the country where the rest of his work was to be done. It is a question whether he may not have been responsible for the new design. After the Huesca *retablo*, Forment's career is a constant advance into new fields. The *retablo* at Poblet, in 1527, shows no trace of Gothic and has a strong resemblance to Vigarny's Palencia *retablo*. By 1537, when the *retablo* of Santo Domingo

de la Calzada was begun, Giovanni da Nola's tomb of Ramón de Cardona had long been installed at Bellpuig. Forment adapted to his own uses the sea horses and other marine spoil which Nola sent from his glorious bay of Naples.

The group gathered around Forment worked so much as a school that it is hard to disentangle their several personalities. While Forment was carving his first *retablo* at Zaragoza, Gil Morlanes the Elder produced one for the Monastery of Montearagón, Huesca, the reliefs of which show transitional qualities very like Vigarny's early work at Burgos. Morlanes began in 1512 the portal of *Santa Engracia* at Zaragoza, finished by his son, Gil the Younger, and considered the first completely Renaissance monument of Aragón. The design of that work has a Florentine savour, but with too many Spanish modifications to have been a pure importation. Gabriel Joly from Picardy first appeared associated with Forment, and for the next five years he contracted to share work with Gil Morlanes the Younger, while Giovanni Moreto, the Florentine, worked with them all. Joly is the one who developed the most distinctive manner. In *retablos* for Tauste, Jaca, and the *Seo* at Zaragoza, where he had Morlanes as a partner, the style is a softened derivation from Forment and the quality uneven. His later, independent work at Roda and especially at Teruel shows an advance towards greater naturalism. The figures, slim and tall in closely clinging garments, are bent and counterbent in graceful postures. The faces are minutely carved with deep cutting, and the men's forms are muscular. The groups are composed in flowing lines, keeping pace with Forment's contemporary *retablo* at Santo Domingo de la Calzada. Moreto, first recorded in Spain in 1521, has been considered to be the designer and decorative artist who made the plans and evolved the minute and intricate ornament on the pilasters, which consists of leaf scrolls and candelabra, cherubs' heads, urns, and classical heads in wreaths. By the

time he undertook part of the choir-stalls of the Church of *el Pilar* at Zaragoza, he changed his ornament to human and animal forms in spirited action. His figure sculpture for an arch at Jaca and for a *retablo* for Bishop Cunchillos at Tarazona shows well-proportioned forms, delicate features, and a preference for fine detail. The Aragonese school was carried past the middle of the sixteenth century by Pedro Moreto, Juan's son, and Bernardo Pérez, who brought increased richness of ornament.

The powerful Borgia clan from Valencia transferred most of their activities to Italy, though it was through appointments of the Borgia popes that many Spanish churchmen and nobles became familiar with Italy. There remained in Spain another family of church dignitaries, the Mendozas, who were active in bringing the Renaissance to their country. The tomb of the *Gran Cardenal* Mendoza, by an unnamed Florentine, was erected in Toledo Cathedral between the years 1495 and 1504. The dispute which arose about it was not occasioned by the new art but by the haughtiness of the prelate, who had ordered his monument placed too near the high altar. It is a triumphal arch, the pilasters and friezes covered with vases, trophies, and a few conventional plant forms. The statues in the niches are Spanish work. Although he seems to have taken nothing from this Italian tomb, Felipe Vigarny, working at Burgos and Toledo, claims precedence over all his fellows in the use of Renaissance details. In his earliest recorded work, a relief of Christ Bearing the Cross for the *trascoro* at Burgos Cathedral, the throng issues from an Italian Renaissance gate which shows rich ornament of Florentine inspiration on the pilasters. Like Joly, Felipe was a Frenchman, a native of Langres in Troyes, and these *trascoro* reliefs keep still untouched the serene and poetic manner of the French *détente* with an added sturdiness which justifies his epithet "the Burgundian". The grouping of the figures and some of the faces in the scene of Christ Bearing the Cross make

one wonder if the sculptor may not have passed through Avignon on his way down the Rhône and seen the similar work there of the Dalmatian, Francesco Laurana. Vigarny had not yet reached Laurana's understanding of perspective but presented his subsidiary groups in smaller scale above the main action, still in the tradition of Flemish *retablos*. After some Gothic work for the *retablo* at Toledo Cathedral, Vigarny produced, in 1506-1507, the main *retablo* of Palencia Cathedral, entirely in the new manner. The rows of shell-hooded niches, the delicate floral reliefs of the pilasters, and the crowning decoration of lunettes between candelabra recall Venetian monuments of the last quarter of the fifteenth century. The choir at Burgos, at this same period, is also a mixture of French late Gothic sculpture in an Italian Renaissance frame. In it appears a restrained use of the boys, birds, and fantastic figures which were distinctive of the later style. A sojourn at Zaragoza in 1519, where he formed his first partnership with Berruguete and must have met Forment, marked a change in Vigarny's style. The next *retablos* in which he had a share were for the Constable's chapel at Burgos Cathedral and the Royal Chapel at Granada. The Palencia plan with rows of niches was abandoned for large compartments separated by baluster colonnettes. The association of other sculptors in both these works makes it hard to trace his personal share. In the first instance there is a temptation to attribute the change in the figure sculpture to Diego de Siloe, who also worked on it. The slim bending forms enveloped in abundant draperies which flow in small deep folds are too sudden a departure to credit to Vigarny. The effigies of the Constable and his wife are probably also by Vigarny and Diego de Siloe. The Granada *retablo*, though not documented, certainly shows Vigarny's hand in the low reliefs of the surrender of Granada. In them he has mastered the art of composing scenes with many figures in very shallow relief. He repeats this technique on the

altar of Saint Ildefonso Receiving the Chasuble at Toledo. The upper part is less clearly his, but there is a distinct echo of Forment in some well-developed forms and stiff curves of draperies. There are several documents which show that he was at Granada in 1521. His skill in the use of low relief is also shown by a portrait in marble of Cardinal Cisneros belonging to the Central University. The tomb of Gonzalo de Lerma at Burgos copies openly the plan and some details from the Florentine Fancelli's work. Both here, in the relief of Saint Ildefonso Receiving the Chasuble, and in his half of the Toledan choir-stalls, Felipe has discarded the repose of feature and attitude and the broad planes of garments of his earlier work, but, while making the faces more expressive and the draperies more intricate, he has kept the robust quality and sturdy proportions which were his first conception of the human form. These were the proportions which Diego de Sagredo accepted as a canon in the first book in Spanish on Renaissance architecture.

Felipe Vigarny's associates at Burgos were Diego de Siloe, the son of the great Gothic master Gil, and Francisco de Colonia, the last of the family of architects and sculptors who came from Cologne to help build the Cathedral. Diego's work as a sculptor has not been satisfactorily identified. The Golden Stair at Burgos has been his chief claim to distinction, and now his cooperation with Vigarny has been established. It is possible that his beginnings may be found in some transitional *retablos* of Burgos churches, where bits which might have come from his father's workshop are joined to other figures which have a strong suggestion of Vigarny. Some statues on the altar of Saint Anne in the Constable's Chapel which are like those of the main *retablo* may be his and perhaps those of the other lateral *retablo* as well. The Golden Stair, thoroughly Renaissance, displays some of the bold grotesques which were to be developed to so great an extent. Siloe removed to Granada, where he devoted himself to archi-

tecture. His name has been connected, not without plausibility, with the beautiful *Entombment* of the Church of *San Jerónimo*, and there is reason to suppose that the effigies of the Catholic Kings at the base of the *retablo* of the Royal Chapel are also his.

Francisco de Colonia too was more architect than sculptor. He carved an elaborate Gothic *retablo* for the Church of *San Nicolás*, worked on the Constable's Chapel, and then turned Renaissance. His Portal of the *Pellejería* for Burgos Cathedral shows his dependence on Vigarny for figure sculpture, but evolves a distinct decoration of coarse leaf forms.

Andrés de Nájera was summoned to evaluate Vigarny's works at Burgos. He began his career by carving Gothic choir-stalls for *Santa María la Real* at Nájera. Subsequently, due to the impression made by Vigarny's work, he produced stalls in the Burgundian's manner for Santo Domingo de la Calzada, in which the actual carving was mainly by Guillén de Holanda, and for *San Benito* at Valladolid. His work is very close to Vigarny, though a shade less placid and more graceful. His ornament deals more largely in grotesques and has acquired more verve than that of his master.

Juan de Balmaseda added a Crucifixion group to Vigarny's Palencia *retablo* in 1519 and worked at León. A Crucifixion group from a *retablo* in the Cathedral is probably his work.

Felipe's son Gregorio, known as Gregorio Pardo, worked at Toledo under Covarrubias and carved the medallion in the back of the archbishop's choir-stall with some very Florentine profiles. His chief fame is as an ornamental carver. He may have been concerned in the decoration of the archiepiscopal palace at Alcalá de Henares often attributed to Berruguete, as Covarrubias, writing from Madrid, sent greetings from Gregorio there to Felipe at Toledo. The panels for the chapter room at Toledo Cathedral show the influence of the choir-stalls by Berruguete and Vigarny and a trace of Giralte as well.

The Mendoza tomb was not without its due effect at Toledo. The works constructed under the direction of Cardinal Tavera's architect, Alonso Covarrubias, in the Chapel of the New Kings and at Alcalá de Henares, to a less extent, copy the ornament without concealment. Before then Covarrubias was in charge at Sigüenza where chapels were being decorated with *retablos* and tombs. The tomb of Bishop Fadrique de Portugal shows traits from the Toledo Mendoza tomb, and some details revert to the Germanic Gothic of Burgos, where Covarrubias served his apprenticeship. He brought other artists from Toledo. The tombs erected by Bishop Fernando de Arce are like the monuments of Fadrique de Portugal, purified of their Gothic elements. The sarcophagus on which the Bishop's effigy rests is copied from the Mendoza tomb by Fancelli, the Florentine, at Sevilla. Slightly later work is by Juan de Talavera who carved the portal of *Santa María* at Calatayud. Covarrubias's style was transported to Cuenca by the carver, Jamete.

Domenico Fancelli's tomb for a Mendoza at Sevilla was in place by 1509. Both this and the one at Toledo were wall tombs in the guise of triumphal arches, but Fancelli's free-standing sarcophagi of the Infante Juan at Avila and the Catholic Kings at Granada, in which the Renaissance received royal sanction, were the models for all such to the middle of the sixteenth century. Domenico di Sandro Fancelli was from Settignano, a diminished light after the immediate followers of Donatello but still competent to represent the superficial qualities of Italian sculpture which alone interested the Spaniards. The serene and studied poses of the figures and the crisp, precise ornament were things which they never cared to acquire, but they copied the arrangement, the medallions, and the supporting figures which softened the angles at the corners. Bartolomé Ordóñez was the Spaniard most closely associated with Fancelli. He was a native of Burgos and fixed his studio at Barcelona, as the port where

Carrara marble was received. He is supposed to have visited Naples, where his natural son lived. His works at Barcelona, two reliefs of the life of Saint Eulalia for the *trascoro* and end-panels for the choir-stalls, show an acquaintance with the works of Donatello in their use of *stiacciato*, profile figures in low relief in the background, personages in dramatic poses, and arabesques of nude forms. His tomb of Philip the Handsome and Juana *la Loca* at Granada followed closely Fancelli's previous composition, and when Fancelli died, Ordóñez was commissioned to carry out, following the Florentine's designs, the tomb of Cardinal Cisneros at Alcalá de Henares. Although Ordóñez was thus dependent on Fancelli for his models, his result is totally different. Instead of the clear, sharp outlines of Fancelli's work, his figures are soft, indefinite, as if seen through a veil. The twisted forms and emotional intensity which he affected precede their use by Berruguete, with whom they are commonly associated. Siren figures like those on the Genoese Ribera tombs at Sevilla and other Lombard elements are introduced. Both Fancelli and Ordóñez worked in the marble quarries of Carrara and there came in contact with the Genoese who were also working for Spain. Ordóñez probably had Genoese craftsmen to assist him. Their intervention is certain on the tombs which he did for the Fonsecas at Coca and on the tomb of Cardinal Cisneros, which was unfinished when he died at Carrara in 1520. The Renaissance also reached Granada direct from Italy by means of Jacopo l'Indaco, more architect than sculptor, who worked on the Royal Chapel and then went to Murcia. His son later helped to design the *retablo* of *San Jerónimo*.

The tomb of the Infante Juan made Fancelli well known at Avila, where Vasco de la Zarza was the head of the local group of sculptors. He first appeared at Toledo, receiving payment for work on the main *retablo* in 1499. By 1508 he was working on the frame of the *retablo mayor* of Avila Cathedral, which al-

ready shows a *guardapolvo* and columns patterned with leaf scrolls. His next work was again for Toledo, the tomb of Bishop Alonso Carrillo de Albornoz, a splendid plateresque conception. The Italian triumphal arch is slightly modified, but the effigy is placed on a Florentine urn, the columns and frieze are covered with rich leaf scrolls in low relief, and a seated figure of the Virgin and Child forms a second stage. The figures of Virtues and some of the ornament show the impression made by Fancelli's Avila tomb. The tomb of Bishop Alfonso Tostado and the rest of the *trassagrario* at Avila rebel against Fancelli's maxims while acknowledging their debt in copying his relief of the Resurrection from the Sevilla tomb. The sculptor shows a preference for heavy wreath frames, and there is a prodigal display of ornamental details, still mainly of leaf derivation. The cortège which fills the frieze at the top has a suggestion of Lombard influence, puzzling to trace, as the Genoese had not yet shipped their wares to Spain. Zarza had several pupils who made pulpits and the *trascoro* at Avila, tending always to more debased forms, crowded groups, and florid decoration. One of them, Lucas Giraldo, provides a link with the Aragonese school, if he is the same man who is mentioned in connection with Forment. This association would account for some of the similarities between reliefs at Avila and at Huesca and Santo Domingo de la Calzada. Juan Rodríguez did also the huge and overladen *retablo* and sepulchral monuments of the Marquis of Villena in the Monastery of *el Parral* at Segovia. The Avila Cathedral choir-stalls, under the charge of Cornelis de Holanda, were strongly influenced by those of Berruguete and Vigarny at Toledo.

There had also been Florentines at Sevilla. Fancelli's Mendoza tomb was the earliest, and there was a Miguel, called the Florentine, employed on decorative sculpture for the Cathedral. The Della Robbias are represented by glazed terra cotta reliefs.

Another Florentine, Pietro Torrigiani, driven from his native city by an unlucky encounter with Michael Angelo, reached Sevilla by way of England. Legend has made the end of his career as spectacular as the beginning, saying that he died in prison a victim of the Inquisition. He tried in vain to win the Emperor's patronage by modeling a terra cotta bust of the Empress, but terra cotta statues of Saint Jerome and the Virgin and Child are all that remain of his work at Sevilla. They set before the Sevillians simple and true studies of human types, but they were ignored until the seventeenth century, when they formed the starting-point for Sevilla's greatest native sculptor. The Venetians were represented by a bronze tomb attributed to Alessandro Leopardi which Lorenzo Suárez de Figueroa sent back from Venice to Badajoz.

The Italians who had most to do with Sevilla were from the north of Italy. Alfonso's arch at Naples had been mainly in the hands of Lombards, and men from the same districts had shaped Sicily's Renaissance. The Lombards sent their emissaries to Spain by way of marble tombs shipped from Genoa and through groups of artists imported by great nobles and churchmen to decorate their palaces. Some of the Italian monuments exported to Spain were carved by the Gagini established at Genoa, another branch of the same family who went to Sicily, together with other Lombard and Genoese artists.

Rodrigo de Mendoza, who married a Fonseca, made the interior of his newly built castle in the domain of La Calahorra near Granada into a palace. From 1509 to 1512 craftsmen were employed at Genoa carving Carrara marbles or were imported to work in the rough stone of the Alpujarras. Portals, windows, and galleries were decorated with Renaissance carving, now delicate vegetal forms approximating Tuscan, now more robust conceits representing Lombard taste. This imported palace, secluded in the mountains, could hardly have been seen or

studied by many native artists, but the nobility followed Mendoza's example.

When Fadrique Enríquez de Ribera was returning from his pilgrimage to the Holy Land he stopped at Genoa to order his mother's tomb and later imported from there capitals, fountains, and a portal for his "House of Pilate". The tomb was made by Pace Gagini and installed at Sevilla by 1525. Business became so pressing that a depot for Genoese sculpture had to be established at Sevilla. The street "of the Catalans" in Naples was counterbalanced by the quarter "of the Genoese" at Sevilla. Bernardino Gagini seems to have been the chief agent. He assisted with the tomb of another Enríquez carved at Genoa by Antonio Maria Aprile of Carona, saw to the placing of columns and capitals ordered for the *Alcázar* and private palaces, and went as far as Toledo to see about the installation of Antonio Fonseca's tomb. Another Aprile was author of the tomb of Bishop Ruiz in *San Juan de la Penitencia*, Toledo. The last of the Genoese in Spain was Nicolò da Corte, who worked on the doors of Charles the Fifth's palace at Granada and whose inventions were copied at Ubeda. The first Gagini tomb at Sevilla has a suggestion of Naples. The ornament is full of classical details, seahorses, and sirens. For the rest, aside from some friezes of many figures in violent action, the Genoese used leaf scrolls as much as did the Florentines. Their cold and expressionless statues and reliefs with disconnected figures scattered against a flat background had no emulators. Some of the profuse ornament used by Diego de Riaño and his successor, Martín de Gainza, in their building at Sevilla is drawn from these Lombard tombs, though they are not the only inspiration. The wings of the Cathedral *retablo mayor* were done by the Fleming, Roque de Bolduc, and Juan Bautista Vázquez from Toledo. Isidro Villoldo of Avila and Toledo was also working at Sevilla. Some images of the Virgin and Child by Roque de Bolduc keep Flemish

types of faces and drapery conventions, but his *retablo* at Cáceres shows that he had learned Spanish ways from the Toledans.

Giovanni da Nola, who carved the tomb of the Viceroy Pedro de Toledo at Naples, received also a Spanish commission, the tomb of the Viceroy Ramón de Cardona, which was placed in his castle at Bellpuig. Forment seems to have been slightly affected by his strange gamut of naturalistic and classical decorative motives, and the telamonic figures which reënforced the columns were often repeated.

The Lombards have been credited with initiating the distinctive ornament which characterized Spanish work of the middle of the sixteenth century. The riot of fantastic and grotesque half-human figures, masks, boys, and birds to the exclusion of the elegant leaf and flower scrolls which had at first prevailed, being entirely un-Florentine, was called Lombard. That responsibility is doubtful. A drift towards greater liveliness in ornament can be discerned before the Lombards were established in Spain, and the complete predominance of animate forms seems to have resulted from a gradual elimination of the others, not from a change brought by new models. The method of carving, with sudden changes of low and high relief giving sharp contrasts of light and shade instead of the uniform low relief at first used, could have been learned from the Genoese. Vigarny made free use of boys and animals among his leaf scrolls, and Ordóñez, before 1520, preferred children, birds, fantastic beings, and muscular figures in motion to plant forms. The façades and courts of the university buildings and palaces at Salamanca, though keeping a background of thick leaf scrolls, added playful boys, grotesques, and masks. Covarrubias at Alcalá specialized in boys and birds. When Berruguete and Vigarny carved the Toledo choir-stalls, they forsook almost all plant forms and kept only boys, animals, and nude male figures in spirited action. Forment adopted animate forms for the ornamentation of his

Santo Domingo de la Calzada *retablo*. They prevailed in Moreto's choir-stalls for *El Pilar* and among the Avila group. Martín de Valdoma introduced the style at Sigüenza.

Alonso Berruguete, the most startling product of the Spanish Renaissance, has been credited with more than his share in its development. He marked the apex, but he came late on the scene, as a culmination and not as a beginning. He stands out from among his fellows as a bold and original, if erratic, personality, but he is not representative of them. Though one may catch in his attitudes and types echoes of Italian models, the final result is quite his own. Berruguete, like Ordóñez, owed his greatest debt to Donatello, but where Ordóñez was drawn to the Florentine's gentler phases and the rounded forms of youthful and angelic figures, Berruguete was influenced only by later harsh works like the *San Lorenzo* pulpit, from which he derived his lean forms, shaggy clamant heads, and stringy draperies. Where Ordóñez tended to soften outlines, Berruguete sharpened them. The twisted bodies and strangely placed limbs are due more to Donatello than to Michael Angelo, to whose example they are often accredited. A stay in Italy, probably in Florence and Rome at some time between 1504 and 1518 may be postulated for Berruguete, though Vasari's notices of him are not entirely trustworthy. The sculpture which he did at Zaragoza with Vigarny no longer exists, and his early work was probably as a painter, since he already held the title of Painter to the King when he was in Zaragoza. His great period of activity as a sculptor centred at Valladolid from 1526 to his death in 1561. The earliest *retablo*, for Olmedo, shows him already fixed in his mannerisms. He occasionally introduces monumental forms which may reflect Michael Angelo, but for the most part his personages are in the grip of a nervous energy and emotional stress which drag them away from ordinary human shores towards the borders of an imaginary realm. His *retablos* of *San*

Benito and the Adoration of the Magi at Valladolid, of the Irish college at Salamanca, and of Santiago at Cáceres vary but little from the style established at Olmedo, though the reliefs tend to be composed more as unified compositions and less as assemblages of single figures. In the scene of the Transfiguration above the choir at Toledo the separate entities are almost lost in a continuous sweep of rushing lines. The choir-stalls, a series of single figures, show great variety of invention and mark the height of his achievement. In these low reliefs his preoccupation with line shows to better advantage than in figures sculptured more nearly in the round. In the tomb of Cardinal Tavera at Toledo, Berruguete had a subject well fitted to his emotional temperament. Although he had modeled the sarcophagus after Fancelli's and Ordóñez's work, the realistic and moving image of the dying cardinal, the head perhaps taken from a death mask, is his own creation, devoid of his usual mannerisms.

Berruguete's closest follower was Francisco Giralte, who assisted him on the Toledo choir-stalls. Giralte left many traces of his stay in Palencia, such as the tomb of the first marquis of Poza, though much of the work in his style was doubtless done by his colleague, Manuel Alvarez. Soon after 1545 Giralte carved three tombs and a *retablo* for the Bishop's chapel at *San Andrés*, Madrid. He is the author of the *retablo* of the Chapel of *los Corrales* in *La Magdalena*, Valladolid and of churches at Cisneros and Espinar (Segovia). A contemporary stated that he had also studied under Italian masters. He copied the mannerisms of his Spanish teacher without achieving his distinction. He lost the breadth of Berruguete's schemes and frittered his interest away in infinite complication of detail, adding new items to the decorative list. He fares best in his sepulchral monuments, where the frame is subordinated to the effigies, which are true and natural representations. In his work at Madrid he seems to have borrowed some types from the sculptor who had

just won a lawsuit against him, Juan de Juní. He drew designs for silversmiths and for *rejas* at Toledo and Palencia cathedrals. This sphere of activity accounts for the minuteness of his work and the character of his ornament, as his tomb of Bishop Vargas looks more like *repoussé* metal than carved marble.

Berruguete had also as a pupil his nephew Inocencio, who reveals his training in the *retablo* of *Santa Eulalia* at Paredes de Nava, which he shared with Esteban Jordán, but who was open to other influences. In a *retablo* done with Juní for the Monastery of *San Benito*, Valladolid, he adopted the latter's style, while in the Church of *San Salvador* at Simancas he is close to Jordán.

At Toledo Berruguete's teachings were carried on by the two Vergaras, Bautista Vázquez who went to Sevilla, Pedro Martínez de Castañeda, and others.

By the time of Berruguete a national style of sculpture was assured. In earlier centuries there had been not Spanish sculpture but Castilian, Catalan, or Navarrese. The Flemish and German late Gothic styles had started the fusion by penetrating to every province. With the sixteenth century, intercourse became so frequent that the provincial distinctions were only those of detail, not of conception. The general style was one. Damián Forment went from Valencia to found the Aragonese group. Felipe Vigarny from Burgos and Alonso Berruguete met at Zaragoza to form their first partnership and then returned, the one to Burgos and Granada, the other to Valladolid and Toledo, where Vigarny again joined him. Bartolomé Ordóñez, with a studio at Barcelona and working from the Florentine Fancelli's plans, met the Genoese who were supplying Sevilla. Burgos and Toledo were in constant touch with each other and with Granada. From these points of contact there developed a complete cycle which must have made the attainments of one group familiar to all the others. Although Charles the Fifth, for the most part an absentee king, was no great patron of Spanish architects and

sculptors, the presence of the court inspired a certain activity in the arts. Bartolomé Ordóñez's *trascoro* and choir-ends at Barcelona coincided with the chapter of the Golden Fleece held there. Charles's sojourn at Zaragoza was responsible for the meeting of Vigarny, Berruguete, and the Aragonese group. The works on the Royal Chapel and palace at Granada were under the King's direction. The establishment of the court at Valladolid gave that city the preëminence as an art centre which it kept during the second half of the sixteenth century.

The Berruguetesque tendencies were transmuted in the work of a somewhat younger sculptor who came from France and set up his studio at Valladolid. Juan de Juní appeared first at León, thought to have come in the train of the Portuguese bishop, Acosta, some time about the year 1535. Juan de Badajoz stated that he had employed him on the sculptured decoration of *San Marcos*, and part of the choir-stalls are so close to his later work that it has been supposed that he worked on them with Guillermo Doncel, who signed them in 1542. Juní's *retablos* at Valladolid, Medina de Rioseco, Burgo de Osma, and Tordesillas establish him as no mean rival of Berruguete. He carried on Berruguete's Michaelangelesque idea, the expression of emotion by physical contortions, but he departed completely from him in method. His figures are robust and stalwart, passionate but not languishing. His heavy draperies are curved and recurved in a series of broad broken folds with soft edges. His ways are those of a baroque Jacopo della Quercia. The term Burgundian may also be applied to him if it is taken to mean all that is solid and forceful, heavy features and ample draperies, whether or not the name Juní stands for the town of Joigny in Burgundy. In his *retablo* frames, Juní abandoned the rows of equal compartments and niches which had hitherto prevailed and evolved more complicated schemes of small and large divisions, skillful alternations of statues and low and high reliefs. He made an advance

over Berruguete in the composition of his reliefs, which, partly due to his use of low and middle relief, are made of masses and lines which flow into coherent patterns. The monumental single figures and groups which he produced determined the way of seventeenth-century sculpture. Two terra cotta groups at Medina de Rioseco representing Saint Jerome and Saint Sebastian and an image of the Virgin, Child, and Saint John at León start the series. There is *The Entombment* at Valladolid, *The Deposition* at Segovia. The strong realism of these works soon superseded the imaginative ardour of Berruguete. Juní himself made one of the Holy Week monuments which were to keep later sculptors so much employed. His powerful personality affected not only the sculptors who came immediately after him, but those of the next century, Fernández in particular.

There worked with Juní at Burgo de Osma a sculptor named Juan Picardo, a native of Peñafiel, who executed his master's designs with less spirit. His name appears now and then, mostly in unsuccessful competition with greater men. Gaspar de Tordesillas, who flourished about the middle of the century, proved himself a close disciple of Juní in a statue of Saint Anthony Abbot in the Valladolid Museum, but his tomb of Pedro Alderete at Tordesillas shows a tendency to plateresque minuteness. Guillermo Doncel, who had done the choir-stalls of *San Marcos* at León, made a *retablo* for Valencia de Don Juan. Juan de Juní had a son Isaac who was also a sculptor, but his work is not identified.

The second half of the sixteenth century saw a complete change in the character of the Spanish Renaissance. The elaborate and extensive decoration which had signalized the early phase was abandoned. The frames, very slightly adorned, began to approach the classical standards for the use of the orders. The architectural and sculptural parts became more and more dissociated. Reliefs and statues were fewer and larger. Figure

sculpture approached a heavy, monumental type. Credit for the change is due largely to Gaspar Becerra, who had worked as a painter at Rome with Vasari and Volterra. By 1558 he had returned to Spain and contracted to make the *retablo* of Astorga Cathedral, the only authentic sculpture of his which remains. It reveals a wholehearted disciple of Michael Angelo, who borrows his types of heads, his attitudes, and his arrangements of draperies, while on the pediments, child figures mimic the Day, Night, Dawn, and Dusk of the Medici tombs. Becerra's work chimed in with what was already being done in Spain. He could have seen Juní's work at Valladolid, when he passed through the city on his return to Spain, and his panel of the Assumption of the Virgin is very like Juní's previous relief. Well-developed forms and soft heavy draperies had already been introduced by Juní, but Becerra brought a needed repose of expression and attitude. He drew a plan for the *retablo* which Juní began for *Santa María* at Medina de Rioseco. Both he and his followers used an arbitrary series of types for their people; it remained for the seventeenth century to return to Juní's more realistic manner. Becerra's classical architecture with its large, ordered divisions and heavy pediments set a standard.

Esteban Jordán, sculptor to Philip the Second, took up the work left unfinished by Juní at his death. He remade the Medina de Rioseco *retablo* and carved the reliefs for the *trascoro* at León, for which both artists had originally contracted. In spite of this association, Jordán was more attracted to the manner of Becerra. His first recorded work is at Paredes de Nava with Inocencio Berruguete, his brother-in-law. His *retablo* for *La Magdalena* at Valladolid used Becerra's architectural plan and gave a stiffer rendering of his muscular, softly draped figures. In the reliefs for the *trascoro* at León, the composition of some of Becerra's scenes for the Astorga *retablo* were followed so closely as to amount almost to repetitions. Jordán was the author of

other *retablos* and tombs and represented a synthesis of the sculptural ideas of his time, without the individuality which distinguished his greater predecessors.

Another sculptor who owed allegiance to both Juní, who had wished him to complete his Medina de Rioseco *retablo*, and Becerra was Juan de Ancheta of Azpeitia. Both influences can be seen in his groups of the Assumption and Coronation in the *retablo mayor* of Burgos Cathedral and on the two Briviesca *retablos*, that of *Santa Clara* and one dedicated to *Santa Casilda* in the Church of *Santa María*. The old plateresque idea persists in the complicated frame and in the wealth of carving in which it is clothed. The Zumaya *retablo* shows the Becerra idea triumphant in a simplified frame and more ordered reliefs.

Ancheta may have been the direct source of the Becerra traits which appeared in the work of Pedro Arbulo de Marguvete at Logroño. Juan Vascardo carried on the style in that region well into the seventeenth century. The school begun by Juní at León also felt Becerra's influence, as it shows in the choir-stalls at Orense by Diego de Solís and Juan de Anges. It spread to Aragón, where Juan de Veráztegui carved the choir-stalls at Huesca and an unknown sculptor the *retablo* of the Holy Trinity at Jaca.

Although Esteban Jordán signed himself sculptor to Philip the Second, the real post was held by the Italian, Pompeo Leoni, who arrived in Spain in 1556. The royal portrait statues and busts which he and his father, Leone, made for the Emperor and his son had no parallels in Spanish sculpture and were not copied. Leoni was occupied about the court, and it was not until twenty years after his arrival that he extended his activities to carving tombs for churchmen. In them he adopted the kneeling position which had been used in late Gothic times but had lapsed during the early Renaissance. The Valdés tomb shows the architectural simplicity which Herrera sponsored. The bronze groups of the

families of Charles the Fifth and Philip the Second erected as sepulchral monuments in the church of the Escorial are unique. In the latter years of his life Leoni became Spaniard enough to design wooden *retablos* which his pupils executed. Although there were no patrons outside the royal family for the portrait sculpture in which he excelled, and consequently no artists to imitate him, the position, the modeling of the features, and the rich garments of the effigies which he made were extensively copied in the seventeenth century.

The true Renaissance of Spanish sculpture closed with the end of the sixteenth century. National prosperity and expansion had a parallel in a widespread artistic activity. If actual gold from the Indies was not used to gild *retablos*, at least it provided the building materials for the decoration of many a chapel, palace, and public building. There were no colossal figures like those whose names are the history of Italian Renaissance sculpture, but many artists of similar rank and with like aims working together arrived at a complete achievement. Propagated at first by a mixture of Tuscan and Lombard influences and given a new impulse by a reflection of the art of Michael Angelo, by the end of the century Spanish sculpture had assimilated all its foreign elements and was prepared to evolve something quite its own.

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I

THE TOMBS OF DON GUTIERRE DE LA CUEVA AND DOÑA MENCIA ENRIQUEZ DE TOLEDO

I

On December 24th, 1464 the town of Cuéllar, in the province of Segovia, was ceded by Henry the Fourth of Castilla to Don Beltrán de la Cueva. This gift was one of the minor recompenses added to the title of Duke of Alburquerque which he received for giving up the grand mastership of Santiago. A renowned warrior in the campaigns against the Moslems, confidential adviser of Henry the Fourth, and reputed father of "La Beltraneja", Don Beltrán was deeply involved in the turmoil which immediately preceded the advent of Isabel the Catholic. It was to Cuéllar that he retreated when the influence of his archenemy, the Marquis of Villena, forced his occasional retirement from court. Deserting his ancestral seat of Ubeda, he chose this spot as a resting place for his family from among the many towns which had been bestowed upon him. In the church of the Franciscan monastery, founded in the thirteenth century and rebuilt under his patronage, he was interred together with his first and third wives, Doña Mencía de Mendoza and Doña María de Velasco. A monument was erected to these three in the centre of the *capilla mayor*. The tomb of the Duke's brother, Don Gutierre de la Cueva, bishop of Palencia, was in the gospel side of the transept. In the epistle side was the monument to Don Beltrán's second wife, Doña Mencía Enríquez de Toledo, in order, as he said in his testament (1), that she might share in the services and masses offered in the chapel, although she was buried in the Monastery of *San Leonardo* at Alba de Tormes. It has been intimated (2) that the building of the Cuéllar church was another instance of the rivalry between Don Beltrán and Don Juan Pacheco, who had founded the Monastery of *el Parral*

at Segovia. The monuments raised to them by their descendants still vied in splendour, though those at Cuéllar were the earlier. The records of the principal tomb, that of the Duke and his first and third wives, do not state whether it was Gothic or Renaissance in style. The arrangement, a sepulchre with the three statues lying on the top, seated figures of saints in niches at the corners, and the sides decorated with angel-supported coats of arms, corresponds to both late Gothic and early Renaissance monuments. The tombs of the Bishop of Palencia and of Doña Mencía Enríquez de Toledo, certainly, could not have been erected until after Don Beltrán's death in 1492. The late Gothic pattern of the one and the plateresque design of the other are in accord with the artistic tastes of the first quarter of the sixteenth century, when these two styles overlapped. Of the two tombs, although that of the Bishop is clearly the earlier, many details are so similar that they may both be assigned, wholly or in part, to the same artist or group of artists. One need only compare the head of the central apostle of the right-hand outer pinnacle with that of Christ in the Christ in Limbo scene, the central apostle of the other outer pinnacle with the head of Abel in the same scene, the heads of Saints Bonaventura and Jerome with the saints on the tomb of the Duchess to see the close resemblance in the figure sculpture. The draperies, with their narrow patterned borders, slightly softer in the upper stages of the later tomb, show similar analogies. In the tomb of the Bishop there are introduced mouldings and bits of Renaissance ornament which exactly parallel those in the tomb of the Duchess. Although the one is mainly Gothic and the other an almost purely Renaissance production, many an artist changed from the old to the new manner. The greater freedom, variety, and delicacy of the tomb of Doña Mencía might mark a single sculptor's advance in the Renaissance path. The *retablo*-like plans of both tombs are thoroughly Spanish and not to be con-

fused with the triumphal arch common in Italy. The florid Gothic manner derived from Flemish and German sources which flourished near by at Valladolid and Burgos is apparent in the design, especially the pinnacles, of the Bishop's tomb. The diagonal patterning on the buttress canopies is peculiar to that group. The figure sculpture of the earlier monument is a modified Gothic with Burgundian sturdiness of form and amplitude of drapery but gentle facial types, qualities which Vigarny introduced at Burgos. In the later tomb the figures are still more refined, and occasionally the draperies fall in narrow straight folds like those which Andrea Bregno used at Rome. The design and ornament of the tomb of the Duchess is characteristic of the beginning of the Renaissance in Spain. During the early period pilasters were used instead of colonnettes and delicate vegetal ornament in low relief, the few satyrs and boys treated in a lyric rather than a fantastic vein, instead of the grotesques and contrasts of relief which gave to the developed style its boldness and spirit. The two effigies show no trace of the new movement, but, with their richly brocaded and embroidered garments and still, expressionless faces are typical of the series of which the recumbent statues of John the Second and Queen Isabel in the Carthusian Monastery of Miraflores are the perfection. Although Italian Renaissance works had doubtless reached Spain by the time these tombs were carved, the fusion of earlier styles makes it impossible that they could have been done by one who was not a Spaniard by birth or adoption. The ornament is close to that used by Vasco de la Zarza, who worked at Avila and Toledo from 1499 to 1524. To him Gómez-Moreno attributes these tombs (3), but the Gothic elements are foreign to him, and the figure sculpture does not correspond to that of his known work. Both tombs were transferred to the Convent of *Santa Clara*, Cuéllar, at the end of the nineteenth century.

TOMB OF DON GUTIERRE DE LA CUEVA
(Photograph while in position at Cuéllar)

TOMB OF DON GUTIERRE DE LA CUEVA, BISHOP OF PALENCIA

D274

The recumbent figure of the Bishop, raised on a sepulchre ornamented with his coat of arms, is sheltered in a recessed opening under a three-centred arch set between pinnacled buttresses. Above the arch, salient mouldings interlacing in ogival curves end in supports for a row of statues under canopies terminating in pinnacles. All that remains of Gothic in the main section is the shape of the arch and the outline of the interlacing ogival forms with their luxuriant leaf crockets. The arcatures of the tombs of Don Juan de Padilla and the Infante Alonso, which are the typical expression of florid Gothic, are supplanted by Renaissance leaf ornament, and the mouldings are given over to guilloches, egg-and-dart, and conventional leaf forms instead of to leaf-filled cavettos. The soffit of the arch bears a curious network of twisted laurel tori interspersed with rosettes, simulating the ribs of Gothic vaultings. The portions of the buttresses corresponding to the base bear an ornamentation of vases, leaf scrolls, and dolphins. Above these panels are figures of Saint Peter and Saint Paul, in middle relief, set in shell-hooded niches. Still higher are Saint James the Great and Saint John the Evangelist at the left, Saint John the Baptist and Saint Bartholomew at the right, under canopies with Gothic tracery and cresting. These canopies develop into small pinnacles in relief against a background of diagonal patterning and coarse vines. Groups of three apostles are clustered at the bases of the pinnacles completing the buttresses. Towards the centre,

D274

DETAIL OF TOMB OF DON GUTIERRE DE LA CUEVA
(Main section *Size: 360 x 420 cm.*)

beside these pinnacles, are others, swelling to the shape of hemispheres, with canopies at their bases sheltering figures of Saint Bonaventura, at the left, and Saint Jerome, at the right. Beside them, each under a canopy and pinnacle, are the Angel and Virgin of the Annunciation, at left and right. At the base of the central and tallest pinnacle is a figure of God the Father, the vase of lilies belonging to the Annunciation group serving as a bracket. These canopies and pinnacles, with their pierced tracery, cresting, and jutting crockets, have escaped least troubled by Renaissance influences. The tomb retrogresses from Renaissance at the bottom to Gothic at the top. The statue of Don Gutierre de la Cueva rests with a pillow at the feet and two under the head. These pillows, laced at the ends, are carved in relief to represent heavy brocade and embroidery. There was also at the feet an attendant figure, now missing. The head resting on the pillows is framed by a fringe of tight curls below an embroidered mitre. An infula of the mitre appears over the left shoulder. The Bishop's gloved hands are folded at his breast in prayer. The crozier and sudarium are encircled

D274

Cueva: *Tierced in mantle:* 1 and 2. *Or, a pale gules;* 3. *Vert, a dragon or;* the whole *within a bordure gules charged with eight aspas or*

D274

DETAIL OF TOMB OF DON GUTIERRE DE LA CUEVA
(The Deposition *Size: 246 x 252 cm.*)

by the bend of the right arm. The cope, clasped by a morse at the breast and caught under both arms, is covered with a pattern in low relief representing brocade. It is edged with orphreys of heavy embroidery, featuring images of the apostles, and is fringed at the bottom. Under the cope is a garment with a similar pattern, probably a dalmatic, with a border at the neck and a fringe at the lower edge. The amice is visible at the neck. The ample folds of the alb fall about the feet, displaying an apparel carved in very low relief. A maniple is hung over the left arm. The grounds of the patterned portions are hatched or slightly roughened. All the details of costume are rendered with minute fidelity and an ornateness which, among prelates, is rivaled only by the statue of Alfonso Tostado at Avila. The face has the appearance of a mask. The eyes are open, the pupils not indicated. The eyebrows are represented by a few incised lines. On the rear wall of the recess, supported by mouldings above the figure of the bishop, is a high relief of the Deposition, now in a damaged state. A compact group centres about the figure of Christ resting on His Mother's knees. The Magdalene kneels at His feet, Saint John at His head, while the faces of Nicodemus and the other two Marys appear in the background. Behind the Virgin rises the cross, in low relief, carved with delicate scrollwork. Surrounding it, some borne by hovering angels, are the instruments of the Passion. Two trees with sparse foliage flank the group, and coarse leaf-scroll ornament fills the remainder of the field. Of the figure sculpture of the buttresses and pinnacles, Saint Peter and Saint Paul are the most advanced in style. The finely modeled features of Saint Bonaventura and Saint Jerome are already within the Renaissance era, while the angular folds of their garments still linger in the Gothic tradition. The Annunciation group follows well-defined precedents, although the grave figure of the approaching angel and the gentle grace of the Virgin's youthful features have

D274
DETAIL OF TOMB OF DON GUTIERRE
DE LA CUEVA
(Effigy *Length: 218.5 cm.*)

an individual charm. It was not only his tomb, but his ecclesiastical eminence itself which Don Gutierre owed to his brother. He was made bishop at the Duke's instance and also given the title of Count of Pernia, which has since appertained to the Palencian bishops. He took possession of his see in 1461 and in 1465 had an altercation with the citizens of Palencia which resulted in the destruction of his house. He died on April 27th, 1469 (4).

The tomb is now dismantled and installed in sections. Alabaster. Early sixteenth century. Height (when erected) *ca.* 925 cm.—Width 420 cm. Presented to The Hispanic Society of America in 1906. From the Monastery of *San Francisco*, Cuéllar. Main section reproduced in Bernath, M. H. *New York und Boston.* Leipzig, 1912. p. 106; *La "Hispanic Society" de New York.* In *Mercurio.* February 1915.

D274

DETAIL OF TOMB OF DON GUTIERRE DE LA CUEVA
(Pinnacles, reconstructed)

A313

DRAWING BY ARTHUR BYNE OF ASSEMBLED TOMB OF DOÑA MENCIA ENRIQUEZ DE TOLEDO (D275)

New York. The Hispanic Society of America

TOMB OF DOÑA MENCIA ENRIQUEZ DE TOLEDO, DUCHESS OF ALBURQUERQUE

D275

The tomb rises in three stages separated by entablatures and divided into compartments by pilasters. The lines of the two pilasters at each side are carried from the base through the second stage. The base bears Doña Mencía's maternal coat of arms supported by angels. The central portion of the main stage is a recessed opening under a round arch. In it, below a relief representing the Resurrection, is placed the recumbent statue of the Duchess. The attendant formerly at her feet is now missing. The pilasters at each side frame two niches, one above the other, containing statues of the four virgin saints. In the second stage the central space is divided by a pilaster supported on a bracket to provide compartments for two reliefs, one depicting the scene, *Noli me tangere*, and the other, Christ in Limbo. In the outer niches are statues of Saint Dominic and Saint Peter Martyr. The outer pilasters are completed by lunettes and candelabra. The central portion of the third stage is composed of two niches separated by pilasters and flanked by the same coat of arms which appears on the base together with that of la Cueva family. The niches contain statues of Saint Francis of Assisi and Saint Anthony of Padua. This section is crowned by a pediment whose cornice is broken at each side by a candelabrum completing the outer pilasters of the niches. A similar candelabrum topped the apex. In the tympanum, encircled by a wreath, is a relief of the *Ecce Homo*. The effigy of Doña Mencía represents her with her hands joined in the attitude

SITE OF THE TOMB OF DOÑA MENCIA ENRIQUEZ DE TOLEDO
Cuéllar. Monastery of San Francisco

D275
DETAIL OF TOMB OF DOÑA MENCIA ENRIQUEZ DE TOLEDO
(Fragment of base)

D275
DETAIL OF TOMB OF DOÑA MENCIA ENRIQUEZ DE TOLEDO
(Main stage *Size: 330 x 436 cm.*)

of prayer. Her costume is typical of that worn at the court of Isabel, as is shown by the inventory of the Duchess's possessions (5), which listed fine holland undergarments, rich silken skirts and overdresses, chopines, and a variety of veils. The actual jewels which she possessed, such as "a gold collar of 42 pieces enameled with B's" and "a jewel of the pelican with four rubies and two pearls", were not copied. Over a plain skirt, with a band of embroidery at the edge, is a brocaded overdress made with a tight-fitting bodice. The outline of the neck, defined by a band with a scrolled design, is low and square. Above and following the line of the bodice appears a bit of a chemise of soft cloth gathered into a narrow band. The full sleeves are confined by tight cuffs. A heavy cloak with a border embroidered in a leaf scroll falls from the shoulders and is caught up under the arms. About the neck are a heavy jeweled collar and two strands of a chain. The head is covered with a close-fitting veil over which is set a coronet. Under the head are two pillows with brocaded coverings laced at the ends like those of the Bishop. The patterns of brocade, similar to those on the effigy of Don Gutierre, are done in low relief on backgrounds distinguished by hatching and stippling. The delicate scrolls on the band of the undergarment and on the cuffs are incised. The hair, appearing under the veil at each side of the face, is indicated by symmetrical wavy lines. The face is modeled very simply; the pupils of the eyes are not indicated. The drooping lids give it the aloof air of one of Laurana's highborn ladies. The background above the image of Doña Mencía is occupied by a high relief of the Resurrection. Enveloped in a cloak, Christ rises above the tomb, about which are seated four soldiers clad in armour typical of the late fifteenth or early sixteenth century. Behind the soldiers are trees with bunchy foliage above which float clouds and two angels. The arch of the recess has a coffered soffit in the panels of which are set rosettes. Cherub heads adorn

D275
DETAIL OF TOMB OF DOÑA MENCIA ENRIQUEZ DE TOLEDO
(The Resurrection *Size: 270 x 224 cm.*)

D275
DETAIL OF TOMB OF DOÑA MENCIA ENRIQUEZ DE TOLEDO
(Effigy *Length: 197.5 cm.*)

D275 DETAIL OF TOMB OF DOÑA MENCIA ENRIQUEZ DE TOLEDO
(Second stage, reconstructed)

the archivolt, and angels bearing scrolls occupy the spandrels. In the niches between the pilasters are, on the left, Saint Lucy with her eyes on a plate and Saint Ursula with book, arrow, and palm, on the right, Saint Barbara with her tower and Saint Catherine with her wheel. They are similarly clad in gowns with tight bodices cut low and square at the neck, ample cloaks, and bands with central rosettes confining their flowing hair. The niches in which these figures stand are capped by half-domes with ribs meeting in a rosette. The cusped intradoses are the only touch of Gothic ornament which remains. In the scene of the Descent into Limbo, at the left in the second stage (6), Christ stretches forth His hand to Adam, Eve, and Abel, with the faces of a throng of the righteous peering from the dusk beyond. At the right, demons writhe in a stream of rocks and flames. Although hell no longer appears as the gaping jaws of a monster, the legend is set forth with mediæval gusto. In the relief at the right Christ appears to the Magdalene, who kneels before Him. Formal trees compose the background. The refined facial types noticeable in both tombs are again present. The Magdalene's features are much like those of the Virgin of the Annunciation in the Bishop's tomb. Her robe has a delicate incised pattern. The Franciscan and Dominican saints in shell-hooded niches in the second and top stages are appropriate to a Franciscan monastery. The slender pilasters, the friezes, and other plane surfaces are covered with delicately sculptured tracery in low relief composed of leaf scrolls, flower forms, cornucopias, and vases, with a slight admixture of dolphins, boys, and grotesque figures. The plant forms are interpreted with fidelity and charm, as in the vases of lilies and of carnations with little birds perched on the sprays, but are always subjected to a careful symmetry. The capitals are a plateresque interpretation of the Corinthian, and the mouldings include several stiff leaf types as well as the usual egg-and-dart and bead-and-reel. Doña Mencía was the daughter

D275
DETAIL OF TOMB OF DOÑA MENCIA ENRIQUEZ DE TOLEDO
(Christ in Limbo *Size: 110.5 x 99 cm.*)

D275
DETAIL OF TOMB OF DOÑA MENCIA ENRIQUEZ DE TOLEDO
(*Noli Me Tangere. Size: 110 x 98 cm.*)

D275
DETAIL OF TOMB OF DOÑA MENCIA ENRIQUEZ DE TOLEDO
(Third stage *Size: 296 x 446 cm.*)

of Don García Alvarez de Toledo, first duke of Alba, and of his wife, Doña María Enríquez. She was married to Don Beltrán de la Cueva, as his second wife, on August 16th, 1476. She died in 1479.

The tomb is now dismantled and installed in sections. Alabaster. Early sixteenth century. Height (when erected) *ca.* 950 cm.—Width 446 cm. Presented to The Hispanic Society of America in 1906. From the Monastery of *San Francisco*, Cuéllar. Main section and top stage reproduced in *La "Hispanic Society" de New York.* In *Mercurio.* February 1915.

Enríquez: *Tierced in mantle:* 1 and 2. Castilla, *Gules, a castle triple-towered or;* 3. León, *Argent, a lion rampant gules crowned or*

Cueva: *Tierced in mantle:* 1 and 2. *Or, a pale gules;* 3. *Vert, a dragon or;* the whole *within a bordure gules charged alternately with eight aspas or and as many escallops of the same*

NOTES

(1) García Muñoz, Venancio. *Fundación del convento de San Francisco de la villa de Cuéllar y cosas notables de su templo.* Inedited manuscript in the collection of The Hispanic Society of America. p. 4.

(2) Quadrado, J. M. *Salamanca, Avila y Segovia.* Barcelona, 1884. p. 707. (*España, sus monumentos y artes, su naturaleza é historia.* v. [19])

(3) For an account of the work of Vasco de la Zarza *see* Gómez-Moreno y Martínez, Manuel. *Vasco de la Zarza, escultor.* In Sociedad castellana de excursiones. *Boletín.* July 1909. v. 4, p. [149]-158.

(4) González Dávila, Gil. *Teatro eclesiastico de las iglesias metropolitanas.* Madrid, 1645-50. v. 2, p. 170-171.

(5) Rodríguez Villa, Antonio. *Bosquejo biográfico de Don Beltrán de la Cueva.* Madrid, 1881. p. 239-245.

(6) A photograph of the tomb in place shows the scenes in this order, although they are reversed in the drawing.

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II

FRIEZE WITH URNS AND FANTASTIC BEASTS

D312

FRIEZE WITH URNS AND FANTASTIC BEASTS
(Section I)

FRIEZE WITH URNS AND FANTASTIC BEASTS

D312

Two motives are repeated on the frieze. One consists of two griffins with loops of beads about their necks facing a leaf-decorated urn, one on each side. The pairs of griffins are separated by a smaller urn filled with fruit. The second design is also of winged chimeric beasts facing an urn, but they are not griffins, and the pairs are separated by leaf candelabra. The background is filled with fine leaf sprays. On one of the raised blocks which served as false pedestals is a fantastic beast terminating in a boar's mask with legs and having fastened about its neck a basket in which are three birds; on the other a griffin surrounded by loops of beads. The moulding at the top is comprised of a leaf and fruit torus bound with a ribbon and a small leaf and dart echinus separated by fillets. The lower moulding consists of a cymation decorated with rounded and ribbed leaf tips and a small guilloche echinus, the two separated by fillets. This frieze, like the tombs from Cuéllar, belongs to the early period of plateresque ornament.

Fragments. Alabaster. Early sixteenth century. Height 63.3 cm.

D312

FRIEZE WITH URNS AND FANTASTIC BEASTS
(Section II)

III

EFFIGIES OF A KNIGHT OF SANTIAGO
AND HIS LADY

III

These two effigies belong to the Toledan school of the first quarter of the sixteenth century, since they are undoubtedly by the same hand as that which sculptured the recumbent statues of Don Diego López de Toledo and Doña María de Santa Cruz in the Toledo museum. The figures of the ladies present the closer parallel. They vary only in minor details; the faces are similar, the garments arranged in like fashion, and at the feet of each is placed a greyhound. Don Diego, unlike the Knight of Santiago, is not in armour. His shirt of mail is covered by a tunic, and his cloak has puffed sleeves. The lion at his feet is of the same unlifelike variety. In the modeling of the features the resemblances are most strongly marked. There are to be found in all four faces the rounded edge of the eyelid, forming a loop at the inner corner of the eye, and the ridge indicating the eyebrow. The hands display the same characteristics: the women's fleshy and dimpled, the men's lean and muscular. The tombs of Don Diego and Doña María were erected in the main chapel of the Convent of *San Miguel de los Angeles* which they had founded. In order to determine the approximate date of these tombs it is necessary to recapitulate the early history of the convent. After Don Diego's death in 1491, his widow installed the nuns in her own house. She died in 1504 and Don Francisco Alvarez de Toledo, out of respect to the memory of his relatives, gave the institution other buildings across the street from the house of the foundress and funds for their remodeling. The nuns moved to their new quarters in 1529. There is a possibility that the widow may have ordered her husband's and her own tomb in the last decade of the fifteenth century and may have placed

them in the chapel installed in her house; but it is more probable, given the artistic character of the effigies, that the pious kinsman who endowed the convent also erected the monuments sometime between 1504 and 1529. To this same period, because of their identity of character, would belong the statues in the collection of The Hispanic Society of America. The effigy of the Knight of Santiago follows the precedent of that of Don Alvaro de Luna, sculptured in 1489, in the arrangement of the figure and disposition of the cloak. Of the same type are also that of Don Rodrigo de Campuzano in the Church of *San Nicolás*, Guadalajara, and that of Don García Osorio (called Don Rodrigo de Cárdenas) in the Victoria and Albert Museum, London, the one probably contemporary with and the other slightly later than that of Don Alvaro. The figure of the Knight of Santiago differs from these examples in the softening of the Gothic rigidity brought by the Renaissance. The features, still rugged, are more delicately modeled and the figure is more graceful. The effigy of the lady is more of a departure from previous customs. The Gothic folds were broader and heavier and were never arranged, as in this instance, to show the outline of the form. Although there is no account of the original setting of either pair of statues, their style would not belie a frame of plateresque ornament.

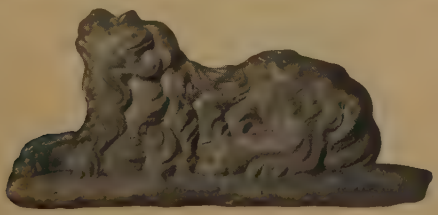
D289
EFFIGY OF A KNIGHT
OF SANTIAGO

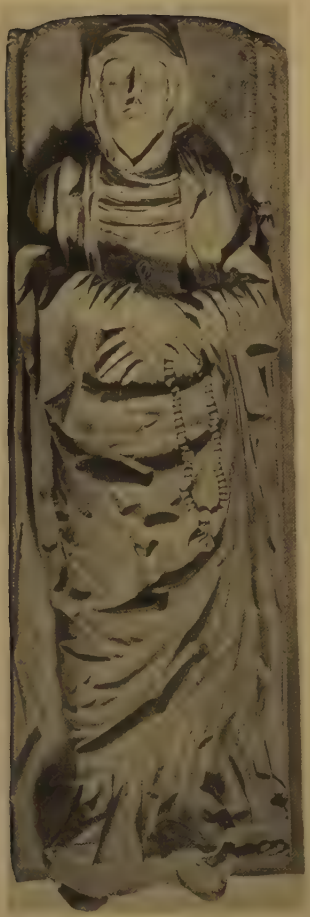
EFFIGY OF A KNIGHT OF SANTIAGO

D289

The knight is clad in complete armour. Chain mail appears beneath the tuilles, and on the breastplate is the cross of Santiago. The cloak of the order, tied at the neck by two long, tasseled cords, is thrown back over the shoulders. Carderera says, "We suspect that this disposition . . . which we have observed in other statues of knights of Santiago sculptured in the fifteenth century is a regulation or at least an almost fixed custom for the members of that militia in the aforesaid period, as if these champions of the cross were always to be ready and unencumbered to take up arms in defense of their God and their country" (1). The wavy hair is cut square below the ears and across the forehead. On the head is a round, flat hat with a narrow brim and with a buckle at the left side. The eyes are closed, but the rugged features are unrelaxed. The head rests upon two cushions with embroidered edges and tassels at the corners. The right hand grasps the hilt of a sheathed sword, and the left rests upon it, outspread, just below the quillons. The feet, in square-toed sollerets, are placed on a lion.

Marble. Sixteenth century. Length 215 cm.—Width 67.5 cm.





D288

EFFIGY OF A LADY

EFFIGY OF A LADY

D288

The lady is swathed in long, full garments. A dress with a tight bodice and a girdle tied at the front in a looped knot falls closely about the ankles and spreads over the feet, revealing the tips of square-toed shoes. Over the dress is a cloak, one side of which is brought across the form from her right side to be caught under the left arm. It clings to the figure in small broken folds and falls in long lines at the sides. The hands are folded at the waist, and from the right hand is hung a rosary with a tassel at the end. The face is closely framed in a gathered veil. Over this is a hoodlike headcovering which meets under the chin and is draped across the breast in many narrow horizontal folds. The eyes are closed. The head rests on two cushions with embroidered edges and tassels at the corners, and at the feet is a greyhound.

Marble. Sixteenth century. Length 209 cm. —Width 67.5 cm.

NOTES

(1) Carderera y Solano, Valentín. *Iconografía española.* Madrid, 1855-64. plate 51.

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IV

PORTRAIT MEDALLIONS

Charles the Fifth, Isabel of Portugal, and Prince Philip

IV

The Italian Renaissance sculptors who first made portrait medallions popular as a decorative element had precedents in Roman triumphal arches, such as that at Rimini, and in steles and sarcophagi. An age which brought the art of the medal to its height would naturally have adapted that style of portraiture to other uses. Such medallions were among the motives most eagerly seized upon when the Renaissance reached Spain. Probably their earliest appearance is on the parapet of the Valencian *Lonja*, begun by Pedro Compte in 1482 and practically finished by 1498. Hardly a church door of the first half of the sixteenth century was without busts of Saint Peter and Saint Paul on each side or above the portal. Heads of rulers and warriors are ranged on the façade of the Monastery of *San Marcos* at León. *Patios* and cloisters, following the archetype in the *Certosa* of Pavia, often had a series of busts set in medallions in the spandrels of the arches. Some ceilings, such as that of the Monastery of *San Zoil* at Carrión de los Condes, show groups of such medallions, including portraits of the patron's family. Real and legendary characters were sculptured side by side, much as mythological and historical incidents were cited with equal emphasis in the literary dialogues of the day. Although fabulous and saintly personages, Roman warriors, Virtues, and other fanciful types were the rule, exceptions in which contemporary celebrities were portrayed are not infrequent. The Catholic Kings reign side by side from the central medallion on the façade of Salamanca University, and that Archbishop Fonseca who was patriarch of Alexandria presides over the *Casa de las Muertes* in the same city. In this manner Damián Forment

set his own image, vaingloriously, on his *retablos* at the Church of *el Pilar*, Zaragoza, and at Huesca Cathedral. The portraits of Charles the Fifth, his wife, and son in the collection of The Hispanic Society of America were doubtless set in a façade or *patio* in compliment to the royal family, perhaps on a building endowed by them, although Charles is not recorded as a great builder. His important contributions were the ill-fated palace at the Alhambra and the rebuilding of the *Alcázar* at Toledo. These medallions are more faithful likenesses than are usually to be found.

D277

CHARLES THE FIFTH

CHARLES THE FIFTH
EMPEROR OF THE HOLY ROMAN EMPIRE
AND KING OF SPAIN

D277

Charles the Fifth is represented in profile, his head turned to the right. He wears the imperial crown, and at his breast is the badge of the Golden Fleece. About his shoulders is a cloak gathered into a narrow band. A shirt with a narrow turndown collar with pointed ends is visible. The edge of the medallion which the figure does not cover is finished with a moulding. A comparison of the three medallions makes it appear probable that they were done about the year 1530, when Charles was thirty-nine years of age. His appearance is much the same on a medal by Hans Reinhard the Elder dated 1537.

High relief. Limestone portrait medallion. Sixteenth century. Diameter 59.5 cm. On background, incised: ENPOR DO CARLOS. Presented to The Hispanic Society of America in 1912.

D977

CHARLES THE FIFTH
Bronze cast
New York. The Hispanic Society of America

D276

ISABEL OF PORTUGAL

ISABEL OF PORTUGAL
EMPRESS OF THE HOLY ROMAN EMPIRE
AND QUEEN OF SPAIN

D276

Isabel of Portugal, wife of Charles the Fifth, is represented with her head turned almost in profile to the left. Over her hair, looped at the side and flowing at the back, are a fringed coif and a four-cornered hat with a rosette at the side. A chemise is gathered into a tight collar with a small ruffle at the top, and the square-cut neck of the dress has a jeweled border. The Queen wears a necklace, and at her breast is a large jewel. A moulding borders the medallion except where the edge is covered by the figure. Almost all the familiar portraits of the Empress were, like Titian's, executed after her death. They were based either on Titian's or on the painting made during her life which was given to him as a model. Such was the history of the medals and statues by Leone and Pompeo Leoni. The present relief was probably sculptured during her life, since she did not die until 1539, and shows a different version of her appearance. The arrangement of the hair, which in the Titian portrait is braided at the sides and then coiled about the head, is similar to that of the portrait on the ceiling of the *Casa de los Tiros*, Granada, erected probably in the fourth decade of the sixteenth century, although the latter relief is so crudely executed that it is a caricature.

High relief. Limestone portrait medallion. Sixteenth century. Diameter 55.5 cm. On background, incised: ENPERATRIZ DONA YSAbEL. Presented to The Hispanic Society of America in 1912.

D278

THE PRINCE, AFTERWARDS PHILIP THE SECOND

THE PRINCE, AFTERWARDS PHILIP THE SECOND, KING OF SPAIN

D278

Philip the Second is represented as a boy with his head turned slightly to the left. In his left hand is a three-towered castle, the emblem of Castilla, and in his right, the royal crown. He wears a round cap with a narrow, flat brim, and a doublet with puffed sleeves, gathered skirt, and a narrow collar ending in points. A soft shirt is visible at the neck, gathered into a jeweled band. Below the collar of the doublet appears a chain with a large pendant. The medallion is edged with a moulded border except for the space covered by the figure. Since portraits of Philip began to appear only after he had grown to manhood, this document of his childhood is of especial interest. He seems to be about twelve years old, an age which he reached in 1530.

High relief. Limestone portrait medallion. Sixteenth century. Diameter 58 cm. On background, incised: DO FELIPE PRINCEPE D CASTILLA. Presented to The Hispanic Society of America in 1912.

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V

TWO CAPITALS

V

The architects who started the Italian Renaissance had taken over the classical forms of capitals unmodified, but they soon introduced countless variations. Sculptors of the latter part of the fifteenth century evolved a special graceful form for their pilaster capitals. An S-scroll made the angle volutes and secondary volutes in the middle of the sides. A single leaf covered the angle below the volute, and the face of the capital had space for two motives, shell, leaf, honeysuckle, or others, infinitely varied, above and below the meeting of the scrolls. The Florentine Mendoza tomb at Toledo made this style known to Spain. Vigarny, Zarza, and Morlanes used variations of the same idea, while Vigarny's column capitals were Corinthian. S-scroll capitals were also adapted for use on columns of façades and *patios* and continued in favour through the first half of the sixteenth century. As baluster colonnettes took the place of pilasters, the capitals developed a wide top with flying angle volutes above a rapidly diminishing bell. Capitals of *patios* kept more solid proportions, though those of the upper gallery were lighter. Among the earliest Renaissance buildings erected by the Mendozas at Guadalajara and Cogolludo the capitals have a fluted bell with a short range of leaves above the astragal and an echinus patterned with a laurel wreath or egg-and-dart, occasionally with Ionic volutes (1). Enrique Egas used a like capital in the Hospital of *Santa Cruz*, Toledo. There was an Italian precedent in Bernardo Rossellino's church at Pienza and in the Palazzo Sanuti at Bologna. The Genoese who came to La Calahorra used Corinthian capitals, but those who sent so many architectural details to Sevilla developed a special style, so that

NORMA PERKINS HAGAN
MEMORIAL LIBRARY
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Antonio Maria da Aprile in his contract for marbles for the *Casa de Pilatos* speaks of the capitals as *al modo che core in Spagna* (2). They revert to an Italian Gothic type, with little leaf knobs instead of volutes and another in the centre of each side. The *patio* by Covarrubias at Alcalá and certain buildings at Salamanca, toward the middle of the century, were characterized by capricious capitals with the angle volutes replaced by birds, boys, and many fantastic forms. They have precedents in capitals and corbels of the Strozzi and Corsi Palaces at Florence, built under the direction of Il Cronaca and Giuliano di San Gallo (3). Herrera's austere conceptions brought a freer use of Doric capitals in the second half of the sixteenth century, and the formulation of canons for the classical orders led to a return to the old forms, with Corinthian in the ascendancy.

D321

CAPITAL

CAPITAL

D321

The upper angles are made by volutes formed from bands which spring from the centres of two sides, where the ends turn upward in two little scrolls joined by a double band. A leaf-shaped tip above gives them the appearance of a palmette. On the other two sides are coats of arms, one charged with five castles in saltire and the other *vair ondé*. The top is square, and at the lower edge is an astragal. The castles are a frequent charge; the other is best known, *vairé ondé, or* and *gules*, as the arms of the city of Tarragona, although several families, mainly Catalan, are also entitled to it. The coat of arms was not a common decoration for capitals during the Renaissance period, although some in the Convent of *la Piedad* at Guadalajara bear the Mendoza escutcheon. In the old Kingdom of Aragón it was a survival of Gothic taste. The castle of Segorbe, near Valencia, provides examples (4).

Corners broken. Marble. Sixteenth century. Height 26 cm. Presented to The Hispanic Society of America in 1913.

D321

CAPITAL
(Another view)

D320

CAPITAL

CAPITAL

D320

On each of two sides is sculptured a flat band, rather like a cartouche, scrolled at the bottom, divided into two parts at the top, and edged with a band on which is a row of widely separated dots. On the one side is a trophy, on the other crossed shields, oval and engrailed, with palmette patterns in low relief and dotted borders. The two remaining sides show an oval shield charged with three bars and surrounded by a cartouche pointed at the top and scrolled at the base. Rounded projections with rosettes inscribed on two sides take the place of volutes. Indistinct plant tips, the ends over the corners with a row of drilled holes, form the top of the capital. The family of Ribera is the most famous which bears the three bars on its shield.

Worn and chipped. Marble. Sixteenth century. Height 24.3 cm. Presented to The Hispanic Society of America in 1913.

D320

CAPITAL
(Another view)

D320

CAPITAL
(Another view)

NOTES

(1) Tormo y Monzó, Elías. *El brote del renacimiento en los monumentos españoles.* In Sociedad española de excursiones. *Boletín.* 1918. v. 26, p. 119-125.

(2) Cervetto, L. A. *I Gaggini da Bissone.* Milano, 1903. p. 271.

(3) Rorimer, J. J. *A corbel from the Strozzi Palace.* In *Metropolitan museum studies.* 1928. v. 1, p. 95-98.

(4) Tramoyeres Blasco, Luis. *Castillos valencianos.* In *Archivo de arte valenciano.* 1918. año 4, p. 53, 57-59.

VI

PORTRAIT BUST OF A BISHOP

D298

PORTRAIT BUST OF A BISHOP

PORTRAIT BUST OF A BISHOP

D298

The bishop is clad in a cope, the orphreys of which bear a design of S-scrolled tendrils between enclosing bands set with *cabochons* and with pearled and roped borders. A square jewel decorates the morse. Beneath the cope are visible the stole and amice. On the head is a mitre heavily embroidered and jeweled like the orphreys of the cope, the infulæ hanging at the back. The expressive face, deeply furrowed, the eyes with pupils faintly indicated, the nose aquiline, the corners of the mouth turned down, suggests an actual portrait. The bust may have been part of a kneeling effigy. The plateresque style of the ornament places the date in the first half of the sixteenth century.

Pieces broken from nose, chin, brow, and tip of mitre replaced. Piece set in left side of cope. Marble, with traces of polychromy. Sixteenth century. Height 58 cm.—Width 53 cm. Presented to The Hispanic Society of America in 1913.

D298

PROFILE VIEW

VII

BOXWOOD TRIPTYCH

VII

Boxwood, close-grained and hard, has been destined for the production of minute and highly finished carvings. Portrait medallions, a natural development of its use for patterns, were made from it by the German and Flemish sculptors and medalists of the sixteenth century. Even more peculiar to this material are certain microscopic pieces. Many of them are so similar in style that they are attributed to a single workshop which flourished in the early part of the sixteenth century either in Flanders or, possibly, in Germany. They comprise rosary beads, which open in halves disclosing scenes of the Passion, and miniature altarpieces and tabernacles. These objects are in a florid Gothic style, the scenes crowded with figures in high relief, some even in the round, and framed in delicate tracery. Although such sculptures are seldom of Spanish workmanship, several have historical affiliations with Spain, a result of the union of Spain and the Low Countries under Charles the Fifth. In the British Museum is a tabernacle with many ingeniously contrived compartments which has its original case bearing the arms of Charles the Fifth. It was obtained in Spain during the Peninsular War. A diptych of similar workmanship in the Metropolitan Museum of Art was also found in Spain. In the Louvre are two decorative initials carved with scenes, an M and an F which are interpreted to be the initials of Margaret of Austria, Charles the Fifth's aunt, and of Philibert of Savoy. The triptych in the collection of The Hispanic Society of America, unmistakably Spanish in architecture and in the treatment of the scenes, is an unusual instance of the use of boxwood in Spain. That it is due to Flemish example is plausible, but the Flemings who worked

in Spain seldom so far forgot the exuberant Gothic of their homeland that they did not keep some trace of it even in their Spanish Renaissance works.

D28

BOXWOOD TRIPTYCH

BOXWOOD TRIPTYCH

D28

The triptych is divided into five stages separated by entablatures with friezes of leaf scrolls or rosettes and with bead-and-reel, dentil, and leaf mouldings. In the middle section each stage is divided into three compartments separated by four pairs of baluster colonnettes. In the niches between the colonnettes are figures of saints and above them are heads in circular medallions. In the lowest stage, false pedestals with figures of the four evangelists take the place of the colonnettes. The reliefs from left to right represent Christ Bearing the Cross, although the figures in the foreground are missing, the Entombment, and the Crucifixion. Above the entablature is a pierced parapet in a scroll design. The Tree of Jesse occupies the middle compartment of the next two stages. In the second stage, at the left, is the Annunciation, and at the right, the Adoration of the Shepherds. The saints are Saint Barbara, two abbesses, and Saint Lucy. In the third stage, at the left, is the Resurrection and at the right, the Adoration of the Magi. On the tomb in the Resurrection scene is a coat of arms, the field of which is charged with five balls in saltire. The statuettes are of Saint Sebastian, Saint Vincent, Saint Laurence, and Saint Roch. The reliefs of the fourth stage represent the Ascension, the Assumption of the Virgin, and the Pentecost. In the niches are the four Doctors of the Church, Augustine, Gregory, Jerome, and Ambrose. The top stage contains only one relief, the Coronation of the Virgin, with two colonnettes at each side framing figures of Saint John the Baptist and, probably, Saint Christo-

D28

DETAIL OF BOXWOOD TRIPTYCH
(Middle Section)

pher. This stage is completed by dolphins with scrolled terminations, and in front of each is a cherub's head mounted on an urn-shaped pedestal. The central portion is crowned by a cherub's head issuing from a circle, flanked by dolphins like those below, and surmounted by a pediment. Each stage of the wings of the triptych has one scene with double pilasters bearing fruit and foliage ornament at each side. In the niches between these pilasters are cherubs bearing the emblems of the Passion, with seraphs above them. On the left wing the first stage shows the Prayer in the Garden; the second, the Flagellation; the third, two round arches with cherubs' heads in the tympani; and the fourth, Christ before Pilate. On the right wing the first stage depicts the Betrayal of Christ; the second, the *Ecce Homo;* the third, two round arches with cherubs' heads in the tympani; and the fourth, the Spoliation. The fifth stage of each wing bears at the outer edge a pair of pilasters like those of the lower stages, except that Saint Michael and Saint Catherine take the place of the cherubs. Above the entablature of the pilasters is a cherub with a mask in front of a half palmette. Toward the centre is a dolphin with leaf-scrolled termination and above it a cherub's head. At the inner edge is a circular medallion enclosing on the left wing, the Temptation of Adam and Eve, and on the right wing, the Expulsion from the Garden. This triptych is a *retablo* in miniature. The architecture, the decorative details, and the choice and arrangement of scenes compare closely with the works of Gabriel Joly, a sculptor of French origin who worked in Aragón (1), although in the actual carving of figures and reliefs there is nothing in common. Similar compositions are also to be found in other Aragonese *retablos.* The representation of the Tree of Jesse is a subject more usual in the fifteenth than in the sixteenth century. A miniature altarpiece of similar but coarser workmanship formerly in the Spitzer Collection was catalogued as French (2). Although such a

D28

DETAILS OF BOXWOOD TRIPTYCH
(Wings)

detailed and delicate production seems foreign to the bold genius of the Spanish sculptor who usually produced structures which filled a church from floor to vault; on the other hand, boxwood carving was closely allied to the goldsmith's art, which was highly developed in Spain.

Foreground of the relief of the Bearing of the Cross, three figures from the foreground of the Assumption of the Virgin, and the background of the Crucifixion, missing. High relief. Boxwood, pierced, and mounted on black wooden background in ebony frame. Early sixteenth century. Height 24.6 cm.—Width (with open wings) 31.5 cm.

NOTES

(1) For reproductions of his works see Rubinstein, Stella. *Altar-screens by Gabriel Joly.* In *Art in America.* December 1922. v. 11, p. 27-40; Doporto Marchori, Luis. *Los retablos de Gabriel Yoli, en Teruel.* In Sociedad española de excursiones. *Boletín.* December 1915. v. 23, p. [270]-281; and Abizanda y Broto, Manuel, *comp. Documentos para la historia artística y literaria de Aragón.* Zaragoza, 1915-17. 2 v.

(2) Spitzer, Frédéric. *La collection Spitzer.* Paris, 1891. v. 3, p. 281, no. 148.

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VIII

WOOD-CARVINGS

VIII

The impulse given by Flemish and German *retablo*-makers towards the use of wood was continued in the sixteenth century. Wooden *retablos* far outnumbered those in alabaster or marble, and the latter materials came to be used only for tombs and architectural ornament. Polychromy began to be developed as a separate art. The faces and hands were painted in natural colours, polished, the men's in darker tones. Early in the century there evolved a special manner of imitating rich fabrics to which the term *estofar* was given. The parts of the sculpture which were to represent garments were covered with a layer of gold. Over this were painted other colours which were scratched away to show the gilding beneath and thus make a pattern in gold. The whole surface was usually marked with fine lines like graffito work, or powdered with little circles. There were added floral motives and scrolled borders. The colours were simple; clear red, blue, green, yellow, black, and white. The Aragonese group of sculptors began with the Gothic taste for solid gold surfaces. Borders and linings were predominantly red, blue, and black *estofado* in delicate conventional patterns. Colours painted over the gold and scratched off in fine diapers were used more and more. Plateresque frames were also gilded, with some surfaces painted in colours and *estofado* in plateresque designs. Simón de Gurrea's contract to paint Forment's *retablo* for *San Pablo*, Zaragoza, in 1517 includes the following items:

"All the images gilded with fine polished gold, and over the aforesaid gold, some fine colours *grafyadas;* the aforesaid colours, fine blue, rose-colour, green . . .

"And in addition all the flesh tones of the images have to be well painted in oil . . ." (1).

A *retablo* by Morlanes and Joly for the *Seo*, Zaragoza, was painted by Antonio de Aniano and Martín García in 1521 under the following stipulations:

"That the aforesaid masters shall be obliged to make the mantles of Our Lady and the revers of Santiago of blue from Germany *sgrafiados* over gold . . .

". . . That the colours which they put over the gold shall be very fine; where there is green, it shall be fine and fitting for graffito and the carmine lake fine and all the other colours . . ." (2). Both Vigarny and Berruguete painted the frames and architectural backgrounds in white and gold. Vigarny used for garments solid gold surfaces on which black borders were *estofado* with gold leaf-scroll patterns; red, black, or blue *estofado* with damask patterns in gold; and some solid white, red, and black. Berruguete's polychromy was characterized by a free use of solid gold with bands and borders of black, white, blue, and dark red *estofado* with delicate patterns. Some of the linings are translucent blue and green over gold. Giralte used light colours, *estofado*. Juní's colours were much more varied. He made use of yellowish reds and greens, purple, dull blue, and some solid gold. Some garments had patterned bands and others, patterns in red, green, and yellow ochre. Only occasionally were patterns drawn in other colours, usually grotesques or fine leaf scrolls, over gold. Juní used this method a little, and it was also employed on the *retablo* of *San Jerónimo* at Granada.

D14

THE DEPOSITION

THE DEPOSITION

D14

The body of Christ, the flesh tones painted dull gray with red bloodstains, rests in the Virgin's embrace. His hair and beard are brown. The loin cloth is gilded and is banded with black through which the gold shows in scrolls and with white veined with gold. The Virgin is draped in a gold cloak with a black lining, which covers her head and shadows her tear-stained face. The cloak has a black border with gold leaf scrolls. A veil just showing under the cloak is white veined with black, and the wimple is white, black dotted. The shoes are black. At Christ's feet, wiping the wound in His left hand, is Mary Magdalene, clad in a gold dress with black sleeve puffs banded in white veined and dotted with black, and with a white guimpe which has a black spider-web pattern perhaps meant to represent lace, and a gold border at the throat. Around the lower part of the figure is a cloth with bands of black and white, veined, dotted, or with scroll patterns which reveal the gold underpainting. Her golden hair is covered by a gold cloth with bands of black veined to show the gold. The Magdalene's gold vase of ointment is at Christ's feet. Saint John supports Christ's head. He is golden haired and is wrapped in a red-lined gold cloak with a black border leaf scrolled in gold. His tunic is black with a plain gold border. Behind him and the Virgin stand the other two Marys, clad like the Virgin in gold cloaks with black borders leaf scrolled in gold, but red lined. One of them has also a white wimple and has her hand placed upon the Virgin's shoulder. Beside the Marys stand Nicodemus, gray haired, in a gold tunic,

black cloak edged with gold, and a gold hat with upturned red brim patterned in gold, and Joseph of Arimathæa, gray bearded and wearing a gold tunic with a red collar, a gold cloak with a black collar, and a black and gold turban. The faces are painted in tones of ivory and pink, those of Nicodemus and Joseph of Arimathæa being darker. The cheeks are tear stained, and red lines are drawn about the eyes. The Holy Sepulchres which had so great a vogue in French late fifteenth- and early sixteenth-century art were also sculptured in Spanish territory, especially in Cataluña, and the subject often figured in *retablos*. This group shows the same restrained feeling which characterized the French type, and the deeply shadowed faces recall Burgundian examples.

High relief without background. Wood, polychrome, *estofado*. Sixteenth century. Height 80 cm.—Width 75.9 cm. Formerly in the Adolphe Singher Collection.

D13

THE ENTOMBMENT

THE ENTOMBMENT

D13

Nicodemus at the head and Joseph of Arimathæa at the feet are lowering the blood-stained body of Christ, which lies on a gold-banded white shroud, into the tomb. Nicodemus, beardless but with a black bloom on upper lip and chin, wears a gold robe with red undersleeves and a gold turban. Joseph of Arimathæa, gray bearded, is clad in a red robe with a gold border, a gold cloak with a fringed shoulder cape on which is a diapered pattern of lozenges and dots in red, and a dark green and gold hat. Christ's hair and beard are dark brown, and His loin cloth is white and gold. The sarcophagus is blue with a gold design, in relief, of an urn and scrolls ending in swans' heads. Behind Nicodemus stands one of the Marys, her hands folded in the attitude of prayer. She wears a gold robe, white wimple, and, covering her head, a blue cloak with gold floral motives and quatrefoil border, *estofado*. The Virgin, her arms crossed at her breast, is clad in a white wimple and a gold cloak with a blue border on which is a leaf pattern in gold, *estofado*. Behind her is Saint John in a gold robe with a black collar *estofado* with a gold pattern and a black cloak. Mary Magdalene, bareheaded, leans forward clad in a gold robe with a white puff in the sleeve and a black border at the neck. At her belt is hung a gold rosary. The other Mary wears a gold robe, dark brown cloak, white wimple, and white and gold turban. The flesh tones are dull pink except that Christ's body is painted grayish white. There are red lines about the eyes of the Virgin and the Magdalene. The colours of the garments are all painted over gold,

and the red priming shows in many places. The joints are covered with cloth reënforcements. Although there is evidence of copying from Flemish work in the types and costumes, the influence is modified and the result more restrained.

Magdalene's left hand missing. High relief without background. Wood, polychrome. Sixteenth century. Height 80.6 cm.—Width 63.2 cm.

D48

LEAF OF A DOOR

LEAF OF A DOOR

D48

The leaf of the door is divided horizontally into two panels carved with scenes framed by pilasters with leaf ornament and separated by a narrow panel and leaf mouldings. The top of the upper panel is shaped as a three-centred arch formed by a leaf moulding. In this panel is represented the Crucifixion with the Virgin at the left and Saint John at the right of the Crucifix. The Virgin stands full face, her hands clasped at her breast and both sides of the mantle caught up under the arms. Saint John, with both hands slightly raised, looks at Christ. His mantle is gathered about his form and held under the left arm. At the foot of the cross are rocks and a skull, and rocks and trees appear in the background at the left. The lower panel represents Christ brought before Pilate. Pilate is seated at the right on a throne ornamented with Gothic tracery. Two half-figures of men appear in a window beside him. Christ, with a cruciform halo and clad in a long tunic, a rope about His neck, is brought in by two soldiers. They wear full, knee-length skirts, breastplates and tassets, quilted sleeves, and helmets. One of the soldiers has high boots, and the other, shoes and hose. The tip of a halberd appears above the helmet of one, and the other holds the staff of a weapon with the head missing. His sword hilt is shaped like a bird's head. At the top of the panel is a shell hood. In the narrow panel between the two scenes are kneeling angels, with leaf scrolls beyond them, supporting a shield bearing the five wounds of Christ. In this panel, to the right, is a keyhole. At the bottom of the door is a narrow panel with a cherub's

head and scrolls. Although the paint has worn off, it is possible to distinguish that the background and many of the garments were gilded, the men's faces painted brown, and their hair black. A few touches of black appear in the soldiers' costumes. The Virgin's robe and cloak are blue. Saint John's robe is dark red with a gold pattern *estofado*. Although the scenes have a Gothic stiffness and show some details borrowed from Flemish wood-carving, such as the manner of representing the soldier's high boot, the ornament is entirely in the Renaissance manner.

Large crack the length of the panel. Paint much worn. Middle relief. Walnut, polychrome. Sixteenth century. Height 213.5 cm. —Width 91 cm.

D15

SAINT MARY MAGDALENE

SAINT MARY MAGDALENE

D15

The Magdalene kneels with her head turned towards the left and her hands clasped at her breast. She is clad in a loose gown, and her flowing hair is uncovered. The features are scarcely indicated. This statuette probably formed part of a group of the Crucifixion and represented the saint weeping at the foot of the cross. Circular moulded ebony base.

Boxwood statuette *d'applique*. Sixteenth century. Height (with base) 10.7 cm.

D43

THE ADORATION OF THE MAGI

THE ADORATION OF THE MAGI

D43

The Virgin holds on her lap the Child, who leans forward to touch the gold which Melchior, kneeling at the Madonna's feet, offers Him. Melchior's left hand rests on his turban, which is placed on the ground. The Virgin's dress has a tight bodice and a gathered guimpe. The undersleeves are long and the oversleeves turned back at the elbows. A mantle thrown over the left shoulder is draped behind the figure and across the right knee. A veil partially covers her wavy hair. Behind her stands Saint Joseph, gazing at the Child. Caspar and Balthasar, one young and one bearded, bear vases of frankincense and myrrh. The costumes of the Magi consist of belted, long-sleeved tunics reaching to the knee, of long cloaks and of turbans surmounted by crowns. Short capes, over one of which is a heavy chain, cover their shoulders. One of the wise men wears boots reaching to the calf of the leg. The star appears above the Magi. Behind the Holy Family is an arched opening with part of a second arch in perspective behind it. The simplicity of treatment is in contrast to both Flemish and Italian usage, which was wont to picture the scene with rich costumes in an elaborate setting, often with the courtly train of the wise men introduced. This panel and that of the Birth of the Virgin were probably part of a *retablo*.

Slightly cracked. High relief. Poplar. Sixteenth century. Height 88 cm.—Width 63.5 cm. Presented to The Hispanic Society of America by Thomas F. Ryan in 1913.

D47

THE BIRTH OF THE VIRGIN

THE BIRTH OF THE VIRGIN

D47

In the right foreground two women, one old and one young, are bathing the child, who is partly wrapped in a cloth. One holds the infant over a bowl while the other pours oil on her head from a pitcher. Behind the two women stands Joachim, with his hand resting on a cane. On his head is a turban. At the left, Saint Anne, with a halo behind her head, lies propped up by cushions in a four-posted bed with a curtain looped about each post. A young woman stands at the other side of the bed, giving her food. Upon a small table covered with a cloth at the head of the bed are a knife, a plate, and other objects. Saint Anne and the old woman wear close-fitting head coverings and veils and gowns with tight bodices, long sleeves, and rather full skirts. The young women are similarly clad, but their hair, parted in the middle and gathered in a single knot, is either uncovered or concealed only by a loose veil. Behind Saint Joachim is a narrow arch and a rectangular panel suggesting a doorway beyond. The subject of this panel often figured in cycles of the life of the Virgin. Homely details are usually even more emphasized. In the *retablo* of Sevilla Cathedral, and in Forment's *retablo* at *El Pilar*, Zaragoza, the child's clothes are being warmed over a brazier. This panel and that of the Adoration of the Magi are probably from a *retablo*. They show some points of contact with the Toledan school of the mid-sixteenth century represented by Diego Velasco, Juan Bautista Vázquez, and his Sevillian adherent, Roque de Balduc. There are similarities in faces and the garments clinging closely to the forms, but in

the works of those men there is more movement and more elaborate scenery.

A crack down the middle. High relief. Poplar. Sixteenth century. Height 87 cm.—Width 67 cm. Presented to The Hispanic Society of America by Thomas F. Ryan in 1913.

D7

THE LAST SUPPER

THE LAST SUPPER

D7

The twelve apostles are seated at a rectangular table. Christ, the centre of the group, raises His right hand in blessing and holds a cup in His left hand. His tunic is salmon colour with a fine conventional floral pattern in gold. At His left is the beardless Saint John and at His right, Saint Peter, while Judas opposite and to the right grasps the money bag in his left hand and places his right hand on the platter in front of Christ. The garments of the apostles are gilded and have a few patterns *estofado*. Saint John's tunic is white with a herringbone pattern in gold, and the lining of his cloak is a translucent red painted over gold. The apostle behind Judas wears a dark green tunic hatched in gold and powdered with gold flowers. Saint Peter's cloak has red revers and Judas's, a red lining. The second person at Christ's right wears a cloak lined in blue hatched with gold. The hair is painted in shades of brown and gray, and the flesh tones vary from ivory to red-brown. The table is covered with a white cloth with alternate squares of horizontal and vertical stripes representing the weave. Before Christ is a brown platter with the paschal lamb painted orange colour, and other brown and orange dishes are on the table. In the front of it is a niche, the door missing, to hold a sacred relic. The ends of the benches are red grained in gold to represent wood, with the exception of that on which Judas is seated, which is dark green, leaf scrolled in gold. This relief is work of the school of Aragón, by some follower of Forment. A like group is to be seen in the *retablo* of the Annunciation at Jaca Cathedral, and

the subject is similarly treated on Moreto's choir-stalls for *El Pilar*, Zaragoza.

Cracked. Door of niche missing. High relief without background. Wood, polychrome, *estofado*. Sixteenth century. Height 50 cm.—Width 63.3 cm.

D77

SAINT ANNE, THE VIRGIN, AND THE CHRIST CHILD

SAINT ANNE, THE VIRGIN, AND THE CHRIST CHILD

D77

Saint Anne is seated holding the Christ Child. Her robe, with gilded belt, is blue, and the mantle covering her head and draped across her knees from the left is white, both garments veined and with bold leaf patterns in gold. The white wimple is also veined in gold. Above her head is a gilded halo in the form of a rayed disc. The Virgin stands at the left holding towards the Child a gray bird with gold markings. Her left hand rests on a white and gold basket filled with red pomegranates and green leaves placed on Saint Anne's right knee. The Virgin's robe, with a square bodice and slit sleeves, is pink, veined and with broad leaf patterns in gold. The chemise which covers the breast and appears in the slit of the sleeve is white. The cloak, blue, veined and with leaf patterns in gold, is draped over the shoulders and across the figure from left to right. A veil partly covers the flowing hair. The Child wears a blue tunic patterned in gold. He holds a pomegranate in His left hand and steps forward with His right hand outstretched towards the bird. A halo encircles His head. The hair and eyes are brown and the flesh tones are mat. Groups with similar theme and similar types are to be seen on the *retablos* of *Santa Ana* at Huesca and Jaca Cathedrals, of the school of Forment. Figures not unlike this group, although with freer attitudes and more flowing draperies are to be found in this sculptor's authentic *retablos*, and the basket of fruit is one of his favourite motives. The Child resembles those sculptured by Francesco Laurana.

Wooden group, polychrome, *estofado*. Sixteenth century. Height 138.5 cm. Presented to The Hispanic Society of America in 1913.

D61

VIRGIN AND CHILD

VIRGIN AND CHILD

D61

The Virgin is seated on a scissors chair holding the Child on her left knee. Her right arm is slightly raised. A gilded robe with a white border leaf scrolled in gold falls in soft, heavy folds. It is belted with a sash tied at the front in a looped knot, and the round neck is finished by a band with a row of red dots. Above this band is a white guimpe. A dark green mantle *estofado* with a pattern of gold stars framed in strapwork and with a leaf scrolled border and a red lining falls over the back of the chair and covers the knees. The brown hair, rolled back from the face, is covered by a headdress made of white cloth veined in gold gathered into a jeweled band over the parting of the hair and bound by two gilded fillets dotted with red. The head is covered by a white veil striped with narrow lines of red and black. One end of it is brought across the throat. The Child is seated holding a globe on His knee with His left hand and raising His right hand in blessing. His tunic is dark green with a gold leaf pattern. In the Virgin's breast is a circular aperture to hold a relic. The chair is painted red and gold with a pattern in white on the back. In the back of the statue is a door, without hinges, opening upon a hollow interior. The base is in the shape of a dark green cushion patterned in gold.

Right hand of the Virgin restored. Worm-eaten. Wooden statue, polychrome, *estofado*. Sixteenth century. Height 95.6 cm.

D61

PROFILE VIEW

D61

BACK VIEW

D17

SAINT ANNE AND THE VIRGIN

SAINT ANNE AND THE VIRGIN

D17

Saint Anne holds the Virgin in the curve of the left arm and with the right hand holds a book before the child, teaching her to read the Scriptures. Saint Anne is clad in a dark brown cloak, gold lined, with an intricate vine pattern formed by fine alternate bars of brown and gold, outlined in gold. Under the cloak, which covers the head, is a white wimple finely striped in gold. Traces of dark green appear in the brown and gold of the sleeves. The Virgin's vermilion robe has an imbricate pattern in gold and a white collar dotted with red and dark green. On her head is a white cap with a gold cross-barred pattern. The patterns of all the garments are *estofado*. The flesh tones are polished. The bust is hollow with an oval opening framed by a gold cartouche in front, and at the back is a small door with iron hinges and lock. The images are set upon a rectangular moulded and gilded base, evidently belonging to another statue, on which are the words S. BALERIANO in gold letters on a black ground. Relics of the saints were often enshrined in settings of silver and gold, most frequently in the shape of caskets but often in a form appropriate to the relic. A piece of the skull might be preserved in a bust representing the saint. Such busts were either of silver or of wood richly polychromed. Many were produced at Cologne in the fourteenth century to contain relics of Saint Ursula and her martyred companions or of sainted bishops. Silver heads also appear in Spain in the fourteenth century, notably those of Saint James the Less at Santiago de Compostela and Saints Valerius, Laurence, and Vincent in the

D17

PROFILE VIEW

Seo, Zaragoza. They are especially prevalent, made both of precious metals and wood, in Aragonese churches, where on state occasions they are brought from the treasury and placed on a shelf above the altar. The skulls of two of Ursula's companions were given to churches near Zaragoza in the time of Charles the Fifth and set in silver busts (3). Famous sculptors received orders to carve examples in wood: Forment, one of Saint Barbara for Epila in 1523; Joly, one of Saint Stephen for *San Jorge*, Tudela, in 1537; and Moreto, one of Saint Anne with the Virgin and Child for Tauste in 1539 (4). In several cases the contract specified that the sculptors were to follow older models. Moreto's *Saint Anne* was to be like one in the Cathedral of *El Pilar*, Zaragoza, perhaps an elaborate late-Gothic silver figure which is still there.

Wooden reliquary bust, polychrome, *estofado*. Sixteenth century. Height 33.4 cm. Formerly in the Adolphe Singher Collection.

D17

BACK VIEW

D3

A SAINT

A SAINT

D_3

The figure is in a frontal position with the arms close to the sides. The gown is gold with a design of a grotesque mask from which spring two leaf scrolls terminating in cherubs' heads. This pattern is painted in dark green, dark red, black, and flesh tones, with touches of white and is outlined by stippling. Each sleeve has two slashed puffs lined with red hatched in gold, *estofado*, and set between black bands striped in gold, *estofado*. The elaborate headdress consists of a veil bound tightly about the head and falling upon the shoulders, a high coronet, and a black and gold brooch. The white veil is covered with fine gold lines and occasional bands of red with delicate guilloche, scroll, or dot designs, in gold, *estofado*. The lower two ends are caught at the breast in a red and gold trefoil brooch. The hair, gold shaded with red and black, rolls in wavy locks over the edge of the veil. Two braids are brought outside the veil to the top of the head. The coronet is red *estofado* with a delicate leaf pattern in gold, and the wide gold border bears a stippled scroll. The flesh tones, the cheeks highly coloured, are polished to an enameled appearance. The mouth is small and the eyes set close together. At the centre of the breast is a round opening covered with blue glass for the display of a relic. It is framed by moulding and a small cartouche with a fine scroll design in black. The figure is finished at the lower edge by a moulding which is a separate piece serving as a base. At the back, a door, hinged at the bottom to the base, opens into a hollow interior. Above the door is a long staple with a protruding looped end. These

D3

PROFILE VIEW

busts occur frequently in sixteenth-century art. They often show Flemish or German influence, and elaborate costumes are characteristic. A series of four reliquaries in the Church of *el Salvador* at Ubeda, not unlike the one in the collection of The Hispanic Society of America but more bizarre, is said to have been given by Charles the Fifth and to contain the skulls of the saints whom they represent. Another series was sold with the Louis Mohl Collection in 1912.

Gold of polychromy somewhat worn, showing red priming. Wooden reliquary bust, polychrome, *estofado*. Sixteenth century. Height 50.2 cm.—Width 35.3 cm. Presented to The Hispanic Society of America on July 10th, 1925.

D3

BACK VIEW

D38

SAINT JEROME

SAINT JEROME

D38

The gray-bearded saint is seated in a gilded armchair, the typical *sillón frailero* of the sixteenth and seventeenth centuries, reading from a book held in both hands. At his feet is the lion, his symbol. He wears a red *cappa magna* and cardinal's hat, both *estofado* with conventional leaf patterns in gold. The sleeves of a purple cassock are visible. The background is painted with a scene of blue sky and gray clouds, below which are blue hills, a sheet of golden water, and green grass, the various parts of the landscape further distinguished by fine patterns of lines, dots, or zigzags in gold, *estofado*. Attached to the main panel at the bottom is a narrow panel bearing three cherubs' heads, one with green, one with pink, and one with lavender wings, veined in gold and against a gold background. The note on the back indicates that the relief may have come from the Carthusian monastery of Miraflores, near Burgos.

Lion's head missing. Low relief. Pine, polychrome, *estofado*. Sixteenth century. Height (Saint Jerome) 36.8 cm., (Cherubs) 8 cm. —Width (Saint Jerome) 27 cm., (Cherubs) 36.7 cm. On back, in pencil: *Certosa, Miraflores*.

D1

SAINT JOHN THE EVANGELIST

SAINT JOHN THE EVANGELIST

D1

The saint is seated writing in a book which rests on his lap. The inkwell is held in the left hand and the pen in the right hand. He wears a gilded tunic with a turndown collar. Over the left shoulder and across the right knee is draped a pale blue mantle veined with gold and with a border leaf scrolled in gold. The hair is brown and the flesh tones are polished. The feet are bare. A gilded eagle with spread wings stands in front of Saint John, supporting the book with its head. The base is green. It is a companion piece to *Saint Luke*. Such figures of the evangelists were often used in the sixteenth century on the bases of columns in *retablos*.

Eagle's beak and part of pen missing. Worm-eaten. Paint much worn. Wooden statuette *d'applique*, polychrome, *estofado* Sixteenth century. Height 51.5 cm.

D2

SAINT LUKE

SAINT LUKE

D2

The saint is seated holding on his lap his book of Gospels. In the right hand is a pen and in the left, an inkwell. The tunic is gilded. A mantle of pale blue veined in gold and with a narrow border scrolled in gold is draped over the right shoulder and across the knees. The hair and beard are brown and the flesh tones are polished. The feet are bare. At the saint's left side appears the forepart of an ox, gilded. The base is green. It is a companion piece to *Saint John the Evangelist.*

Part of pen and lock of hair missing. Worm-eaten. Paint much worn. Wooden statuette *d'applique,* polychrome, *estofado.* Sixteenth century. Height 52 cm.

D23

AN APOSTLE

AN APOSTLE

D23

The saint stands looking at an open book held in his left hand. He is bald and has a short, curly beard. The weight is on the right foot, and the left knee is bent. His robe, belted at the waist, is dark blue *estofado* with gold leaf sprays. A red cloak with gold leaf sprays, *estofado*, is caught by a cord across the left shoulder. One side covers the right shoulder and falls behind the figure; the other side is draped over the left knee. The lining is patterned in gold to represent watered silk. The flesh tones are dark and polished. There is a deeply moulded triangular gilded base with truncated points.

Right forearm missing. Hole in back of head. Wooden statuette *d'applique*, polychrome, *estofado*. Sixteenth century. Height (with base) 29.3 cm. On base: *Cathedral of San Pedro Vitoria.*

D23

PROFILE VIEW

D12

SAINT GREGORY

SAINT GREGORY

D12

He stands with the weight resting on the left foot and the right knee bent. In the left hand is a model of a church, and the right hand probably held a crozier. The saint wears a salmon-coloured chasuble with double bars of red and a few patterns in pale blue, the red and blue outlined in white and brown. The border, like the orphreys, is gilded and stippled, with the addition of a pattern in relief. The chasuble is edged with a row of gilded balls. The lining is green, veined with gold. Under the chasuble is an alb veined in gold and with a red border patterned in white at the lower edge and on the cuffs. A black cassock, gold veined, falls about the black-shod feet. The tiara is gold and red, and the church, gold with a red roof and brown bell. The flesh tones are dark, and a slight growth of beard and mustache is indicated. The circular base is gilded. This statuette is a companion piece to *Saint Augustine*.

Fingers of right hand missing. Wooden statuette *d'applique*, polychrome, *estofado*. Sixteenth century. Height 31.9 cm. Presented to The Hispanic Society of America in 1913.

D12

PROFILE VIEW
(Right side)

D12

PROFILE VIEW
(Left side)

D11

SAINT AUGUSTINE

SAINT AUGUSTINE

D11

He stands with the left knee bent, a church held in both hands at the height of the right shoulder, and the head turned to the right. He wears a salmon-coloured chasuble with double bars of red and a few patterns in pale blue, the red and blue outlined in white and brown. The orphreys and border are gilded and stippled. The lining is green, veined with gold. Under the chasuble is an alb, white, veined in gold and with a red border patterned in white at the lower edge and on the cuffs. A black cassock, gold veined, falls about the feet. The mitre is red veined in gold and with a brown lozenge in relief on each side at the front. The borders are gilded and stippled. The church is gilded and red roofed. The shoes are black with white stitching between uppers and soles. The circular base is gilded. This figure is a companion piece to *Saint Gregory*. Reliefs or statues of the Doctors of the Western Church, like those of the evangelists, were often used on the bases of *retablos*.

Wooden statuette *d'applique*, polychrome, *estofado*. Sixteenth century. Height 32.6 cm. Presented to The Hispanic Society of America in 1913.

D11

PROFILE VIEW

D29

A SYMBOLIC FIGURE

A SYMBOLIC FIGURE

D29

A woman stands with the weight resting on the right foot, the left knee bent, the right hand pointing, and the left hand slightly raised to hold some object now missing. A white tunic, veined in gold and with leaf scrolls outlined in green, leaves the right shoulder uncovered. Across the figure and over the left arm is draped a white mantle, gold veined, with a broad floral design in salmon colour, black, and green, outlined with red. It has an olive-green lining. Both tunic and mantle are held over the left shoulder by a strap. The voluminous folds of the garments are heavy and soft. The feet are bare. The dark brown hair is parted in the middle and covered by a white cap knotted at the top of the head. The base is gilded. The ample forms and heavy draperies of this statuette place it as a product of the group succeeding Becerra, who brought these traits from Italy.

Attribute missing. Wooden statuette *d'applique*, polychrome, *estofado*. Sixteenth century. Height 23.5 cm.

D29

PROFILE VIEW
(Right side)

D29

PROFILE VIEW
(Left Side)

D36

THE REPOSE IN EGYPT

THE REPOSE IN EGYPT

D36

The Virgin is seated at the foot of a tree holding the Child, who stands clad in a loose drapery and extends His left hand to the child Saint John standing beside the Virgin. Behind the Virgin is Saint Joseph leaning on a staff and holding the ass by the halter. An angel is seated at the right resting the head on the right hand. At the left kneels a second angel presenting a basket of pomegranates to the Virgin. Behind this angel stand two others playing a tambourine and a psaltery. At the Virgin's feet are another basket of pomegranates and a dog curled up asleep. In the background are trees with dark foliage and brown trunks patterned in gold and a stream winding between hilly banks which are brown marked with gold *estofado*. The Virgin and the angels are clad in gowns and mantles of red, reddish brown, and dark blue which has turned to black. All the portions representing material are veined and covered with conventional leaf patterns in gold *estofado*. On the heads of the angels are circular halos of gold with black and red rays. The hair is dark and the flesh tones are polished. The frame consists of a laurel torus between leaf mouldings.

High relief. Cypress, polychrome, *estofado*. Sixteenth century. Height 99.8 cm.—Width 75.3 cm. Formerly in the Dmitri Schevitch Collection.

D25

CHRIST BEARING THE CROSS

CHRIST BEARING THE CROSS

D25

Christ's form, with the right foot advanced, is bent by the weight of the cross on His shoulders. The left hand grasps the crosspiece and the right hand, raised above the head, holds the top of the upright. A loose, long garment of dark purple with touches of red in the lining clings to the form in soft, broad folds. A crown of green thorns encircles the head. The hair and beard are dark brown. The cross is green, and traces of blue and green appear in the background. The frame, carved in one piece with the panel, is green, partly painted over with black, and has an orange moulding.

Paint much worn. Low relief. Wood, polychrome. Sixteenth century. Height 32.8 cm.—Width 20.4 cm.

D21

THE RESURRECTION

THE RESURRECTION

D21

The figure of Christ rises from the tomb surrounded by an aureole of fine gold rays *estofado* on a background shading from white to red. A gold halo encircles the bent head. The right hand is raised in blessing, and the left holds a staff ending in a cross and pennant. He is girt with a red loin cloth hatched in gold, and a dark green mantle lined with brown is thrown over His shoulders and spread in lozenge shape behind Him. At each side of the tomb is seated a soldier in reddish brown and gold armour. The head of the one at the right, helmeted, droops upon his arm, while his left hand grasps a halberd. The other soldier gazes upward at Christ. The border of the panel is painted with maroon and gold bands. The heavy figure and the lack of movement or emotion suggest the latter half of the century.

Paint much worn. Low relief. Wood, polychrome. Sixteenth century. Height 52.7 cm.—Width 37.3 cm. On back: *Cathedral of San Pedro Vitoria.*

NOTES

(1) Abizanda y Broto, Manuel, *comp. Documentos para la historia artística y literaria de Aragón.* Zaragoza, 1915. v. 1, p. 85, *tr.*

(2) *Ibid.* p. 125, *tr.*

(3) *Ibid.* v. 2, p. 320-323.

(4) *Ibid.* v. 1, p. 95-96, 126; v. 2, p. 276-277.

IX

FIGURES OF THE MADONNA OF TRAPANI

IX

In the *Convento dell'Annunziata* at Trapani, Sicily, is a Virgin laden with offerings. "The celebrated statue of the Madonna of Trapani, brought there on a Pisan ship in the last years of the thirteenth century, as one gathers to be most probable from the great uncertainty and contradiction of legends, seems indeed to be sculpture of the Pisan school, which was then so flourishing. And because of its divine beauty and expression, greatly admired, it served as a model for many other statues on the same subject, works by well-known masters, with which Sicily was filled from the fifteenth to the eighteenth century" (1). According to the legend these Pisan mariners set up the statue in gratitude for their rescue from shipwreck, but the present image is usually considered to be a work not earlier than the fourteenth century. The most famous copies were those made by Laurana in 1469, the first of which, ordered for the church at Monte San Giuliano, was appropriated by Palermo Cathedral and is now known as the *Madonna di Libera Inferni.* It is far from being an exact reproduction of the model but may well have been inspired by it. A second repetition by this artist reached the original destination and is much more like the older statue. The Gagini family also included such reproductions in their profuse output. Nor was the popularity of this Madonna limited to Sicily. Examples in ivory, alabaster, and marble are to be found in many museums, even to a specimen in Edinburgh discovered in a royal coffin at Holyrood Chapel. In Spain, the source of the three in the collection of The Hispanic Society of America, copies are especially abundant. This devotion to an alien image can perhaps be traced to the sovereigns and viceroys during the

time of the Spanish occupation of Sicily, when Trapani had been the first point of entrance. Philip the Second and Philip the Third, Mariana of Austria, Diego Enríquez de Guzmán, Pedro Girón, and Francisco Fernández de la Cueva showed deep interest in the Madonna of Trapani and assisted in building the church. It is very possible that they brought back to Spain copies of the famous Virgin and that these, in turn, were copied by native artists. It is definitely recorded that the Duke of Uceda, at least, took from the island pictures, statues, and manuscripts to adorn his palace and library at Madrid (2). There were reciprocal artistic influences between Sicily and Spain. Many fifteenth-century Sicilian palaces showed the dominance of Catalan Gothic architecture, and a lesser exchange of ideas can be traced in the other arts. The heads of some copies of the Madonna of Trapani are not unlike those of certain Catalan images of the Virgin, and it is perhaps significant that most of the examples now in Spain are to be found in Cataluña. These literal repetitions, which follow the original model rather than the free renderings of the Sicilian sculptors, cannot be assigned to definite schools, since the differences between them are those resulting from varying degrees of skill rather than from individuality of workmanship.

D283

VIRGIN AND CHILD

VIRGIN AND CHILD

D283

The Virgin stands holding the Child on her left arm, her shoulders thrown slightly backward. The Child's right arm is laid on her breast and His left hand is placed in her right hand. He gazes into her face, and her head bends slightly toward Him. The Virgin's mantle, clasped at the throat, is draped in stiff folds under the right arm and falls smoothly at the other side. Below it are visible the long slanting folds of the robe, revealing the shape of one pointed shoe. A veil covers wavy hair framing an oval face. The Child is clad in a tunic, and a mantle is wrapped about the lower part of His body, the ends falling in voluted folds. The crown which He should wear is missing. The garments are sprinkled with medallions drawn in gold, and the scrolled borders and hair are gilded. The Virgin's veil and mantle have blue linings, and the Child's mantle has a red lining. The lips, eyes, and eyebrows are coloured. This image follows its model closely and is not unlike one in the Berlin Museum attributed to Domenico Gagini. The polychromy is like that used by both Laurana and the Gagini.

Alabaster statuette, polychrome. Sixteenth century. Height 66.2 cm.

D283

PROFILE VIEW
(Right side)

D283

PROFILE VIEW
(Left side)

D284

VIRGIN AND CHILD

VIRGIN AND CHILD

D284

The Child is held on His Mother's left arm, His left hand clasping her right, His face turned towards her. Her head is bent to the right, but her gaze is directed upward. The tops of the heads are formed to hold crowns, now missing. The garments, carved without much detail, present the typical two stiff folds below the Virgin's right arm, and the volutes at the ends. The linings of the Virgin's mantle and veil are painted blue; that of the Child's mantle is red. The scant medallions and borders of robes and mantles are drawn in gold and the hair and eyebrows are gilded. The lips and eyes are coloured. The back is a flat surface.

Alabaster statuette, polychrome. Sixteenth century. Height 32 cm.

D284

PROFILE VIEW

D282

VIRGIN AND CHILD

VIRGIN AND CHILD

D282

The Child is seated on the Virgin's left arm, gazing into her smiling face, which is turned slightly towards Him. Her hair is rolled back and partly covered by a veil. The mantle is brought over the Virgin's right arm and caught under the Child's form in the usual fashion, an end falling to the ground at the right side. The heads were once crowned, but the supports for the crowns are now missing. The statuette rests on a moulded base with a relief of the coat of arms of the town of Trapani framed in scrolled leafage and surmounted by a crown. This figure, the face less oval, the nose longer, and the pupils of the eyes sculptured, is of a later type than the other two in the Society's collection. It is similar to an ivory in the British Museum which is called Spanish work of the seventeenth century.

Child's left forearm and parts of Virgin's fingers missing. Marble statuette. Seventeenth century. Height (with base) 78 cm.

D282

PROFILE VIEW
(Right side)

D282

PROFILE VIEW
(Left side)

NOTES

(1) Marzo, Gioacchino di. *I Gagini e la scultura in Sicilia nei secoli XV e XVI.* Palermo, 1880-83. v. 1, p. 41, *tr.*

(2) Mauceri, Enrico. *Caratteri dell'arte siciliana del rinascimento. Sua origine e sviluppo.* In *Rassegna d'arte antica e moderna.* 1919. anno 6, v. 1, p. 210-11.

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X

POMPEO LEONI

Effigies of Don Suero de Quiñones and
Doña Elvira de Zúñiga
(Attributed)

X

Since Pompeo Leoni's birth occurred during the obscure early years of his father Leone's life, the exact date is unknown. At Rome in 1540, the family suffered the troubles resulting from Leone's quarrel with Pellegrino di Leuti. Leone was sentenced to the galleys, and on his deliverance at Genoa a year later was met by his wife, Diamante, and son, Pompeo, here first mentioned by name. The following years were presumably spent at Milan, which was Leone's headquarters. In this city Pompeo must first have seen his future patron, then Prince Philip, passing in splendour on his way to the Low Countries. The young Pompeo soon followed, accompanying his father to Brussels, where Leone went to start his first work as sculptor to Charles the Fifth. By the end of the same year, 1549, they were again in Milan. In the next year Pompeo was already assisting his father, and Granvelle writes, "I only fear that he will be exterminated by being made to work too hard, while, by my faith, care should be taken of such a fine intelligence, for it will, I hope, yet do honour to the father, and perhaps will shame him by becoming the better man" (1). Pompeo soon became restless and wished to go to Rome. He was dispatched to the Bishop of Arras at Innsbruck late in the year 1551. While with Granvelle the young sculptor spent his time retouching his father's work and executed his first medal. When Leone made his second trip to Brussels in 1556, Pompeo was entrusted with the task of conveying the bronze statues which his father had sculptured for Charles the Fifth. The younger Leoni embarked for Spain in the Emperor's retinue in September of that year. Charles the Fifth had retired to Yuste and Leone had returned to Milan,

ill and weary. Philip the Second now gave Pompeo an appointment at a salary of thirty *ducados* a month, and the sculptor set up his studio at Valladolid, then the court. He had been there little more than a year when he fell foul of the Inquisition. He was tried for holding Lutheran convictions and condemned to a year's confinement in a monastery. When Charles the Fifth made inquiries about his fate, he received assurance that both the sculptor's person and his works were in safe-keeping. During these early years in Spain Pompeo was occupied in finishing the works begun by his father, which had been shipped to Brussels and then to Spain in an incomplete state, some nearly finished, some only blocked out. The statue of *Charles the Fifth Dominating Fury* bears Pompeo's name joined to his father's and the date 1564. Similar legends appear on the bronze statues of Isabel of Portugal, María of Hungary, and Philip the Second. The marble statue of Isabel, finished in 1572, was signed by him alone and was mainly his work. He also carried on the family tradition as a medalist and silversmith. Pompeo probably moved with the court to Madrid in 1561 and was certainly there by 1563. When Anne of Austria arrived in 1570 to marry Philip the Second, Pompeo executed colossal statues to ornament the two triumphal arches erected in her honour. His first important commission was a pedestal of marble, jasper, and bronze for the sarcophagus of Saint Eugene, whose relics, after many and delicate negotiations, had been transported to Toledo from Saint-Denis. This undertaking, begun in 1571, was never finished. The tomb of Juana of Portugal, daughter of Charles the Fifth, was to be erected in the Convent of *Descalzas Reales* at Madrid which she had founded. Jacopo da Trezzo was given the commission for the architecture and decoration of the chamber beside the altar, but Pompeo sculptured the kneeling statue of white marble in the years 1574 and 1575. Soon afterward he executed two other marble monuments with kneeling statues, those of

Inquisitor Valdés at Salas (Asturias) and of Cardinal Espinosa at Martín Muñoz de las Posadas (Segovia). It was inevitable that a sculptor in the employ of Philip the Second should be called upon to join the horde of artists occupied in the great works of the Escorial. To Pompeo Leoni, Jacopo da Trezzo, and Giovan Battista Comane was entrusted the execution of the *retablo* of the high altar after designs by Juan de Herrera. The contract was signed on January 10th, 1579. The work was divided so that Leoni was responsible for the statues and ornaments in bronze, Trezzo for the work in marble and jasper and for the tabernacle. In a commission of such importance Pompeo again had recourse to his father, who made in Milan the models for the fifteen large figures. Since his assistance was necessary for the casting, Pompeo went to Milan in 1582. He also made a trip to Rome to collect antiquities for the royal house and to engage more workmen to send to Spain, a hard task since they were unwilling to risk the sea voyage. He stayed with Leone until 1589 when, after many difficulties, the last of the casting was completed, and then returned to Madrid. He had married Estefanía Pérez de Mora, widow of Francisco Tatti, and had three children, Giovanni or Leone Battista, who became a lawyer, Michele, who followed his father's profession, and Vittoria. One of his stepdaughters married his assistant, Milan Vilmercati. The names of several illegitimate children are also recorded. His work on the *retablo* of the Escorial was so successful that in 1591 he was commissioned to model the sepulchral monuments of Charles the Fifth and Philip the Second, which took the form of two groups each of five life-size statues, representing the monarchs and members of their families. Since Leone had died in 1590, Pompeo was now perforce compelled to individual effort, and these works are the test of his personal achievement in bronze. They were finished just before the King's death in 1598. About the same time Leoni made *retablos*

for two Madrid churches, both of which were later destroyed. In 1599 the sculptor was again called upon to help in ornamenting triumphal arches, this time for the entry of Margaret of Austria, wife of Philip the Third. His next important work was ordered by the Duke of Lerma, who wished to erect in the Church of *San Pablo*, Valladolid, monuments modeled after the recently completed royal tombs with bronze statues of himself, his Duchess, and his uncles, the Archbishops of Toledo and Sevilla. Pompeo made the models for the figures of the Duke and Duchess; but the casting was adjudged to the silversmith, Juan de Arfe y Villafañe. The latter modeled the statues of the two archbishops, but at his death in 1603 their completion was entrusted to his son-in-law, Lesmes Fernández del Moral, under Pompeo's direction. They were finished in 1607, but only that of the Bishop of Sevilla, in the collegiate church at Lerma, is extant. The statues of the Duke and Duchess are in the Valladolid museum. Leoni was summoned to Illescas in 1604 to evaluate a *retablo* by El Greco (2). During the last years of his life Pompeo made only the designs for *retablos* and superintended the work, since a contract dated 1603 provided that the actual sculpture should be done by Milan Vilmercati and Baltasar Mariano. This procedure probably applies to the *retablo* of the Monastery of *San Diego*, Valladolid, ordered by the Duke of Lerma in 1605. Leoni died on October 13th, 1608 and was buried in the Church of *San Francisco*, Madrid. His son, Michele, returned to Milan, and thus ended the connection of the Leoni dynasty with Spain. Plon says:

"In Pompeo,—when it is possible to distinguish him from his father, that is to say in his last works,—the design is easy and correct, the composition expert and considered, the inspiration noble and calm. The point of departure of this artist, the vicissitudes of his life, his wanderings about the world indicate sufficiently the various influences to which he was exposed. In

him as in more than one Milanese master of the end of the sixteenth century, one feels that the Italian fire must have been tempered by frequent contact with Germanic art. It would also seem that the first strain, after having, in Flanders, abandoned a little of its southern vivacity, even allowed itself to be impregnated in Spanish surroundings with the rigid gravity of Philip II. The breadth of the great compositions of the tombs of the Escorial has something solemn, majestic, and sad, like everything which bears the imprint of the sombre genius of that monarch" (3).

D316

POMPEO LEONI
EFFIGY OF DON SUERO DE QUIÑONES
(ATTRIBUTED)

EFFIGY OF DON SUERO DE QUIÑONES (ATTRIBUTED)

D316

In this recumbent statue, the knight is clad in a belted doublet with small ruffs at neck and wrists, puffed breeches, trunk hose, and slashed shoes. He wears also a long cloak with ornamental sleeves falling almost to the hem, the arms thrust through slits at the top. The embroidered borders are represented by leaf-scroll patterns in low relief, and on the left breast is depicted the cross of the Order of Santiago. Both hands, the right adorned with a large thumb ring, rest upon the hilt of a sheathed sword. Hanging from a ribbon about the neck is a medallion with the cross of Santiago. A dagger is thrust into the belt at his right side. At his feet is a cartouche bearing his coat of arms. The absence of pillows makes the position of the head awkward and is probably the result of Leoni's unfamiliarity with this type of effigy, as his others were placed in a kneeling position. On April 27th, 1590, there died in Valladolid a Don Suero de Quiñones y Zúñiga (4), benefactor of the monastery of Nogales

Quiñones: *Checky of fifteen, gules and vair ancient within a bordure gules charged alternately with nine saltires couped or and nine castles triple towered of the last*

from which these effigies came (5), who may be identical with Doña Elvira de Zúñiga's husband. It is impossible to find another sculptor of the period who would so closely have approached Pompeo Leoni's work, since the activity of Pedro de la Cuadra, who best assimilated his manner, belongs to a later date. The costumes place these effigies in the period of Pompeo's first work in Spain, from 1556, the date of his arrival, to 1582, when he left for a long stay in Milan.

Nose restored. Marble statue. Sixteenth century. Length 186.5 cm. Presented to The Hispanic Society of America in 1913. From the Monastery of *Nuestra Señora de Nogales* (León).

D317

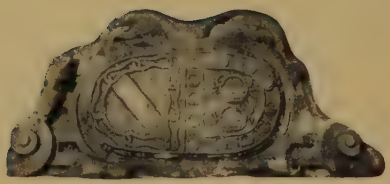
POMPEO LEONI
EFFIGY OF DOÑA ELVIRA DE ZUÑIGA
(ATTRIBUTED)

EFFIGY OF DOÑA ELVIRA DE ZUÑIGA (ATTRIBUTED)

D317

The wife of Don Suero de Quiñones is represented in this recumbent statue. The wavy hair is drawn back from the forehead. The headdress consists of a round hat over which is draped a veil held in place by a jeweled band, the ends of the veil brought over the shoulders and caught together by a jewel. The long gown has a tight, pointed bodice buttoned down the front and a jeweled belt. There are small ruffs at neck and wrists. Over the dress is a cloak, and the arms are thrust through slits in the long sleeves. Both cloak and skirt have borders of floral scrolls in low relief. A pair of gloves is held in the left hand and a book, in the right. For jewelry Doña Elvira wears rings and earrings. Her feet are clad in pattens. There are no pillows under the head, but a cartouche bearing the coat of arms is at the feet. Doña Elvira de Zúñiga was the daughter of Don Alvaro, second duke of Béjar, and Catalina Dorantes or de Orantes of Béjar (6). The Duke's mother was of the Guzmán family, and that may account for the sinister half of her coat of arms. Very like that of Doña Elvira is the effigy of Doña Isabel de Boniseni, who died in 1580, in the Convent of *Santa Clara*, Valladolid (7).

Nose restored. Marble statue. Sixteenth century. Length 185 cm. Presented to The Hispanic Society of America in 1913. From the Monastery of *Nuestra Señora de Nogales* (León).



Per pale: Zúñiga: *Argent, a bend sable over all a chain in orle, or;* perhaps Guzmán: *Two cauldrons in pale within a bordure charged with twelve cauldrons*

NOTES

(1) Plon, Eugène. *Leone Leoni . . . et Pompeo Leoni.* Paris, 1887. p. 360, *tr.*

(2) Cossío, M. B. *El Greco.* Madrid, 1908. v. 1, p. 402, 691-692.

(3) Plon. p. 247-248, *tr.*

(4) Agapito y Revilla, Juan. *La obra de los maestros de la escultura vallisoletana.* Valladolid [1920]. p. 210. note 1.

(5) Gómez-Moreno y Martínez Manuel. *Provincia de León.* [Madrid] 1925. [v.1] p. 364.

(6) Rivarola y Pineda, J. F. F. *Monarquía española.* Madrid, 1736. pt. 1, p. 117.

(7) Poleró y Toledo, Vicente. *Estatuas tumulares de personajes españoles.* Madrid, 1902. p. 68-69.

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XI

JET

XI

The use of jet in amulets and ornaments, because of its reputed power in warding off the evil eye, far antedates the pilgrimages to Santiago de Compostela. It is with that renowned shrine, however, that jet objects are mainly associated. The pilgrim to Compostela might bring back with him not only the scallop shell, the emblem of his journey, but also, in addition to the usual crude leaden and pewter badges, he might obtain images of Saint James and other objects carved in jet. This substance was plentiful in the Asturias, and although it was to be found elsewhere, the art of carving it was in the Middle Ages developed only in England and Spain. The first badges worn by pilgrims to Santiago were natural shells from the Galician coast, but as the pilgrimage increased in popularity, shells were made of metal. The Cathedral, taking cognizance of an industry which should be to its own advantage, declared it a monopoly under the jurisdiction of the Church. The guild of shell-makers, established by the thirteenth century, gradually added to its activities by working in different materials and by producing various kinds of *signacula*. It is probable that jet was first used by them in making shells, although the only ones which now exist are carved with representations of Saint James or the Crucifixion, and also that the craft was established from the fourteenth century. This material became so popular that in 1443 the jet-carvers separated from the shell-makers and formed a guild of their own. They increased rapidly in power and prestige until the middle of the sixteenth century. At that time they absorbed the old guild of shell-makers from which they had sprung. The most important objects produced by the jet-carvers were images

of Saint James the Great as a pilgrim. These *signacula* were first made as badges to be attached to the garments and later as independent statuettes. The earlier extant specimens of these badges are often pierced, so that they might be worn attached to the garments. This manner of depicting the saint was developed before it was adapted to the jet statuettes. He was first distinguished from the other apostles by the addition of the staff, which was then shown as short and ending in a tau cross. By the end of the thirteenth century the shell and wallet as well were his distinguishing characteristics. In the early years of the sixteenth century the standard type for jet figures of Santiago was fixed, although these figures vary considerably in detail and workmanship. The saint is always shown standing, in a frontal position. He has long, curling hair and beard, and his feet are bare. He wears the traditional pilgrim's garb: tunic and cape (*esclavina*) of varying lengths and the cockle shell emblem on his broad-brimmed hat. He has the staff (*bordón*), scrip (*escarcela*), and gourd necessary to the pilgrim, and he often carries a rosary. The book of the Gospels is the apostolic attribute which distinguishes him from the pilgrims who are represented with him. These kneeling figures, smaller in scale than the saint, are held by Fortnum (1) to represent the persons who had taken the pilgrimage and for whom the image was made. Since they display none of the individual characteristics which appear in the donors of a painting, however, and since the images seem to have been produced in quantity, one may infer that there were certain standard variations preconceived to suit possible demands. These pilgrims are not always present, and sometimes only one appears. Most frequently there are two figures, a bearded man and a woman in a close-fitting wimple. They are in pilgrim's dress, their hats slung at their backs, with staff and rosary. Occasionally they turn toward Santiago and grasp his garments in appeal. Osma attributes those statuettes in which the saint is clad in short tunic and *esclavina* to the end of the fifteenth

century. Santiago before that period appears in the nondescript long draperies common to religious imagery. Afterwards the two garments, although keeping to their especial character, again tend to become less abbreviated. The earlier specimens are to be distinguished by less skillful modeling. There is little attempt at expression in the faces, and the hands and feet are scarcely more than indicated. In the seventeenth century, when the religious wars discouraged pilgrimage and when the pilgrim costume, because of its abuses, had been banned by Philip the Second and had fallen into disfavour, images of the patron saint thus appareled shared its fate. The Apostle-Pilgrim was superseded by representations of Saint James in his capacity of *Matamoros*, the Moorslayer, a rôle in which he had long been popular, and by other saints and subjects. Jet was also in common use for church furniture. An inventory of the Constable's Chapel at Burgos Cathedral in 1585 lists two crosses and four paxes (2). There are jet processional crosses at Orense, Oviedo, Puente Ulla, and Santiago which are used in funeral services. Collars of jet formed part of the costume of peasant women of Galicia and the Asturias. Inventories of possessions of noble ladies from the fourteenth to the seventeenth century often list jet objects, mostly rosary beads. The custom of wearing amulets, possibly because of classical associations, had a new lease of life. The jet industry continued to flourish throughout the eighteenth century, but it lost its particular associations and was no longer limited to the town of Santiago. Although a large amount of jet seems to have been worked, the fragility of the material has permitted comparatively few specimens to survive. In addition to the great collection of the *Instituto de Valencia de Don Juan* at Madrid, many European museums possess a few examples. The images, aside from the delicate carving of some of the pieces, have an added interest from their association with the pilgrims who purchased them in the gray streets of Santiago de Compostela.

SAINT JAMES THE GREAT

D801

(*See Frontispiece*)

The saint stands, grasping in his left hand the staff, from which is suspended a wallet. His right hand holds a closed book in a massive binding. These positions of book and staff reverse the usual arrangement. Over a tunic reaching almost to the ankles is a long mantle held by a tab across the breast and caught under the right arm so that it falls in soft folds across the front of the figure. The upturned brim of the hat bears a scallop shell in relief between crossed staves painted in gold. They echo an actual practice, since among the wares of the *azabacheros* were many miniature bone staves to be used by the pilgrims as hat ornaments. At the left of Saint James kneels a bearded pilgrim. Although the figure is slightly damaged, it is apparent that the hands were joined in prayer. The staff is held against the right shoulder, and the wallet is visible beside it. The pilgrim's hat is slung over the shoulders. The hair and beards of both figures, the borders of garments, and the floriated cross motive which patterns the saint's mantle are gilded. Statuettes of Santiago were occasionally polychromed and were then considered of greater value. The unusual amount of gilding on this image shows its maker's care to perfect it. It resembles most closely one in the collection of the *Instituto de Valencia de Don Juan* (number 16 of Osma's catalogue) which is attributed to the mid-sixteenth century, the period when the art of jet-carving reached its finest development. Not only the disposi-

D800

SAINT JAMES THE GREAT

SAINT JAMES THE GREAT

D800

He holds in his right hand a staff from which is suspended a wallet and in his left hand an open book. A gourd is hung at his left side. A tunic with a row of metal buttons down the front and a mantle clasped at the throat and draped across the form reach to above the ankles. The hat has a narrow turned-back brim on which is a shell in relief and on each side of this a group of four small metal balls connected by a cross. Two bearded pilgrims kneel, one on each side of the saint. They are clad in long tunics and mantles, and their hats are slung at their shoulders. The one at the left is in the attitude of prayer, a rosary depending from his joined hands and his staff held against his right shoulder. The one at the right clasps his staff with both hands. A narrow moulded base bears a shell in relief at the middle of the front and the inscription: ORA POR NOBIS BEA'E XACOBE, an invocation which occurs rather frequently on these statuettes. The hair and beards are gilded; a little gilding appears at the border of the tunic and in the folds. Osma considers those figures with the short tunic and *esclavina*, the typical pilgrim's garb, to be earlier in date than those wrapped in less distinctive garments. This image might mark a transition between the two, since, although the *esclavina* has lengthened to a mantle, the legs are still unencumbered. The errors in proportion and the scanty modeling of hands and feet are characteristic of this class.

Jet statuette. Sixteenth century. Height 21.2 cm. On back of base: A. D. [?]. Presented to The Hispanic Society of America by Mrs. Henry E. Huntington on November 28th, 1922.

D802

MEDALLION OF SANTIAGO MATAMOROS

MEDALLION OF SANTIAGO MATAMOROS

D802

An irregular oval is carved in relief. Above a shell on which is the cross of the order of Santiago and the human profile of the crescent moon rides *Santiago Matamoros* with uplifted spear. The medallion is enclosed in a silver frame with a scalloped edge above a corded ridge and backed with silver; at the top is a ring above a double scroll. Representations of the saint in this character rather than as a pilgrim were more frequent in jet objects of the seventeenth century. A round medallion with the same subject and like mounting is in the collection of the *Instituto de Valencia de Don Juan.*

Jet medallion, mounted in silver. Seventeenth century. Length 7.1 cm.—Width 3.7 cm.

D805

AMULET

AMULET

D805

It is in the shape, so stylized as to be almost unrecognizable, of a closed hand with the thumb held between the index and middle fingers. The position meant defiance and insult. This form of amulet, although it did not originate in Spain, became very common there, both among Arabs and Christians, for protection from the evil eye, and from the sixteenth century was given the name of *higa*. A further potency was added to the protective qualities of the jet by carving it in this shape. *Higas* carved in bone and ivory found in Punic graves show how long they had been used in Spain (3). The use of amulets, common in the Middle Ages, lapsed during the fifteenth century but was revived with the Renaissance. The portraits of baby infantes with amulets, among which the *higa* appears, hung at neck and waist, testify to the prevalence of the taste. Early in the seventeenth century, whether or not through the influence of the Jesuit preacher, Nieremberg, who condemned that special type as improper, the traditional form was modified and disguised in this conventional shape, which could be worn without offense. The crescent moon depicted on it had also power against the evil eye, and to it, on amulets of this type, are often added a heart and a cross. The upper part of the amulet is carved at each corner with the crude representation of a hand.

Jet, with silver mounting. Late seventeenth or early eighteenth century. Length 8.1 cm.—Width 2.7 cm.

D805

BACK VIEW

D806

AMULET

AMULET

D806

The amulet is carved in the shape of an *higa* with the crescent moon on the palm of the hand. The left hand is represented. In each side is a small trough with two circular hollows, and down the middle of the palm is a deep trough with five little hollows. The silver mount has at the top a pierced palmette-shaped ornament to which is attached a double ring. Washington Irving uses the finding of such an amulet in the prelude to his *Legend of the Two Discreet Statues*; the old soldier says: " 'I have seen things of this kind . . . among the Moors of Barbary. It is a great virtue to guard against the evil eye, and all kinds of spells and enchantments' " (4). Such amulets spread to the colonies in the new world, as Frézier says that at Lima in 1713 "Women wear around their necks amulets . . . and a little hand of jet or of figwood three *lignes* long called *Higa* . . ." (5).

Jet, with silver mounting. Late seventeenth or eighteenth century. Length 5.2 cm.—Width 1.4 cm. Presented to The Hispanic Society of America on February 3rd, 1927.

D806

BACK VIEW

D803

AMULET

AMULET

D803

The upper half contains a relief of Saint Anthony of Padua, three-quarter figure, holding the Christ Child on a book on his left arm and a spray of lilies in his right hand. The lower portion is carved in the shape of a flower between two *higas* issuing from leafage. The silver frame which encloses the upper part is formed of two rows of leaves separated by a cord. The general and the special applications of jet-carving had been combined in amulets in the form of *higas* ending in a figure of Santiago. As the Compostela tradition became weaker, other saints were substituted, especially Saint Anthony.

Broken. Jet, mounted in silver. Seventeenth century. Length 10.5 cm.—Width 4.7 cm.

D807

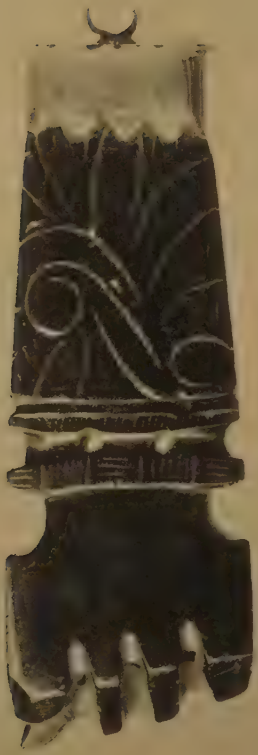
AMULET

AMULET

D807

The form of the amulet is an *higa*, the left hand represented. A crescent moon is carved on the palm. The space between palm and back is hollowed, and a space is pierced in front of the moon's profile, shown as a human face. The upper part of the amulet is carved in low relief with the figure of Christ bearing the cross; the other side is engraved with a scroll and faintly drawn leafage. Between the hand and the upper part are two flat mouldings with hatched surfaces. They are separated by a hollow pierced with two holes. There is a small hole, not pierced through, at the top of the crescent and another completely pierced below the face of Christ. The silver mounting is engraved with groups of parallel lines and the edge scalloped; it is topped by a ring. An *higa* in the collection of the *Instituto de Valencia de Don Juan* also has Christ bearing the cross as the subject for the upper part.

Jet, with silver mounting. Seventeenth-eighteenth century. Length 12.5 cm.—Width 4 cm. Presented to The Hispanic Society of America by the Marquis of Valverde on January 7th, 1930.



D807

BACK VIEW

D808

AMULET

AMULET

D808

The shape in which the amulet is carved is that of a left hand in the position of the *higa*. A space is hollowed between the back and palm of the hand, and the palm is pierced and carved with a heart, the edge marked with alternate groups of vertical and horizontal lines. Above the heart are engraved lines representing foliage. A moulding, the flat surface marked with vertical and horizontal hatching, separates the hand from the upper part of the amulet, which is pierced and carved with a leaf at each corner and a division down the middle. The silver mounting is engraved with groups of lines and the edge scalloped. A chain is attached to a ring at the top.

Jet, with silver mounting and chain. Nineteenth century? Length 12.7 cm.—Width 4.5 cm. Presented to The Hispanic Society of America by the Marquis of Valverde on January 7th, 1930.

D808

BACK VIEW

D809

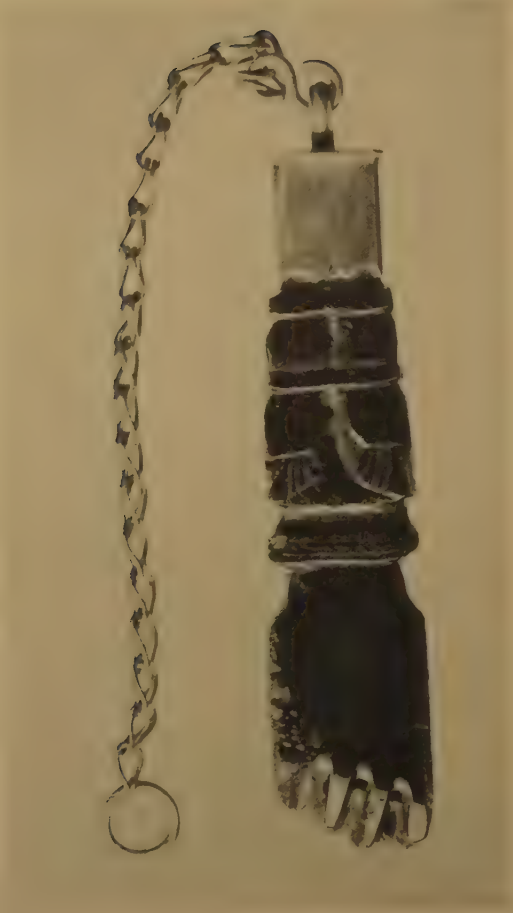
AMULET

AMULET

D809

The amulet is carved as a right hand in the *higa* position. A crescent moon with human face is engraved at the right side of the palm. Two spaces in front of the profile are deeply hollowed, as are also the sides. A flat moulding with hatched surface separates the hand from the upper part of the amulet. A hand is carved at each corner of the top section, deep grooves are hollowed between them, and it is finished with a group of three flat mouldings. The lower edge of the silver mounting is cut in ogee curves; it is marked on each side with a pyramidal group of parallel lines, and a chain is attached to a ring at the top.

Jet, with silver mounting and chain. Nineteenth century? Length 12 cm.—Width 2.5 cm. Presented to The Hispanic Society of America by the Marquis of Valverde on January 7th, 1930.



D809

BACK VIEW

D804

AMULET

AMULET

D804

A piece marked with diagonal crossing lines.

Jet, with silver mounting. Eighteenth century. Length 3.3 cm.—Width 1.2 cm.

D810

PERFUME BOTTLE

PERFUME BOTTLE

D810

The bottle is in the shape of a pine cone, the surface carved with an imbricate design of lozenge-shaped scales. The tips are turned over slightly, and a vertical line is incised down the middle of the lower part of each scale. The tip is finished with an eight-pointed star and a circular knob. The neck is of silver, attached to the jet by a circular scalloped collar with a ring at one side. The rim of the neck is scalloped. The circular silver stopper is finished with a ring.

Cracked and slightly chipped. Jet, with silver neck and stopper. Eighteenth century. Length 6.5 cm.—Circumference 10.5 cm. Presented to The Hispanic Society of America by the Marquis of Valverde on January 7th, 1930.

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(4) Irving, Washington. *The Alhambra.* London, 1925. p. 384-385.

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SEVENTEENTH AND EIGHTEENTH CENTURY
SCULPTURE

INTRODUCTION

The pattern of the seventeenth century was more clearly defined than that of the sixteenth. The various influences from Italy had been absorbed, and Spanish sculptors had found their own mode. The Italian sculptors who were busy at court had no effect on Spanish sculptors but worked as a group apart. Neither their portrait busts nor their mythological statues were of interest to native artists, who were absorbed in religious subjects. The royal preference for Italian art which had summoned Pompeo Leoni to Spain was still in force. Giovanni da Bologna was commissioned to model an equestrian statue of Philip the Third, a gift from the Medici like the Cellini crucifix at the Escorial, and the first monument other than mortuary to be set up in Spain. After Bologna's death Pietro Tacca proceeded with this statue and made another of Philip the Fourth. The rearing horse was a new achievement. There is also a crucifix by Tacca at the Escorial. Giovanni da Bologna was represented in addition by a statue of Samson and the Philistine at Valladolid, presented to Buckingham and sent to England in 1623. There came to Spain Rutilio Gaci of Castiglione, who was chiefly a medalist but also made models for fountains with figures from classic legend. Nicolás Busi, of uncertain origin, held the title of Sculptor to the Chamber but retired to Murcia and Valencia and turned from royal portraiture to religious imagery. Juan Bautista Morelli, a pupil of Algardi, worked at Valencia and Madrid. To the early seventeenth century belong two bronze busts in the Prado, of Olivares and Don John of Austria, in the Leoni tradition and with the signatures of Juan Melchor Pérez, one with the added item, "in Naples."

During the reign of the last Hapsburgs, native sculptors limited themselves to devotional images conceived in a spirit both realistic and exalted. The sense of fervour and tragedy deepened to the exclusion of all other ideas. The custom, fostered by processional figures, of covering statues with garments of cloth increased until in some cases the sculptor's work was limited to the head and hands. The *retablo* continued to be of monumental proportions with life-sized groups and statues. The architecture developed from a Herreran simplicity during the first half of the century to the twisted columns and surcharged ornament of baroque taste during the latter half. The schools resolve themselves into two major groups, the Castilian, which included the Basque provinces, and the Andalusian.

Valladolid ended its brilliant career as an art centre with Gregorio Fernández, whose influence dominated the Castilian and Basque regions. Simultaneously Juan Martínez Montañés at Sevilla expressed the aims of southern sculptors. The leadership of Andalucía passed to Granada with the rise of Alonso Cano, followed by Pedro de Mena. Madrid, distinguished by the presence of the court, was the clearing-house for both regions. She took in turn the impress of each while also harbouring foreign court artists, and the sculptors permanently established there, though they count as a separate group, were never leaders. At Toledo two sculptors carried the great traditions of the Renaissance into the seventeenth century. Juan Bautista Monegro and Giraldo de Merlo strove for greater realism. The former sculptured the statues of kings for the façade of the Escorial and *retablos* at Toledo. His work harmonizes with the architectural simplicity begun by Herrera. The classic character of the figures of the evangelists for the *patio* at the Escorial is perhaps a result of Pompeo Leoni's recently completed *retablo* statues. Merlo, who worked with Monegro, is responsible for the sculpture of *retablos* at Ciudad Real, Sigüenza, and Guadalupe. Although he

worked in a simpler, less heroic style, the little reliefs at the bases of his *retablos* show that he was familiar with the compositions of the followers of Becerra.

Sculpture at Valladolid after the death of Esteban Jordán was still his echo, though a few men like Pedro de la Cuadra continued to carve in the manner of Leoni courtly effigies for tombs. Francisco del Rincón followed Jordán closely. It is he who is supposed to have taught Gregorio Fernández, whose name first appears in 1605 associated with one of Pompeo Leoni's assistants. In the early work of Fernández his debts to Juní and also to Jordán are evident, but he soon evolved a style quite his own. His *Mater Dolorosa* for the Church of *la Cruz* shows his dependence on Juní for the position and the facial type of large, well-proportioned features. Fernández gave up the proto-baroque leanings of the one and the Michaelangelesque echoes of the other in a search for reality and simplicity. The carving of processional figures for Holy Week doubtless fostered his pursuit of lifelike qualities. For the passionate emotionalism of Juní he gradually substituted pathos and exaltation. He adopted for his draperies a convention like that of German late-Gothic sculptors, —stiff, broken folds independent of the outline of the figure, perhaps an attempt to copy actual stuffs. Most of the works by him which still exist at Valladolid are figures of saints and the Virgin and Christ represented chiefly in the moments of the Passion. Fernández's versions of the *Pietà*, *Mater Dolorosa*, and figures of the dead Christ became models. His images of the Immaculate Conception, which represent the Virgin standing straightly, with the hands primly joined and the cloak falling symmetrically at each side of the figure, were frequently copied. His great *retablos* at Vitoria, Eibar, and Plasencia show less of his personal qualities. They follow the late Renaissance tradition of simple frames which enclose huge scenes composed of a few realistic figures in high relief with slight scenic or architec-

tural backgrounds and often an accompaniment of crinkly draperies and whorls of clouds. A few of the figures in Fernández's work, such as the *Robbers* in the Valladolid museum, show a muscularity probably derived from Pompeo Leoni. It was still early in the century when Fernández died, January 22nd, 1636, and with him died the school of Valladolid. He left no pupils of importance there, but in the Basque countries he had many followers, and Luis Fernández de la Vega carried his style to the Asturias. Several works at Burgos show that some pupil was working there, and the same thing is true of Salamanca. Juan González, working under the direction of Juan Muñoz from Valencia, is the author of the *Saint Augustine* and *Saint Monica* in the Convent of *la Encarnación* at Madrid which have been attributed to Fernández himself.

Contemporary with Fernández was Juan Martínez Montañés, baptized at Alcalá la Real on March 16th, 1568. Pacheco, who painted some of his sculpture, said that he studied at Granada under Pablo de Rojas. Such a theory is supported by certain likenesses between the reliefs of the late sixteenth-century Granadine *retablo* of the Monastery of *San Jerónimo* and Martínez Montañés's *San Isidoro del Campo retablo*. His apprenticeship could hardly have been long, as he was in Sevilla by 1587, executing minor commissions. In 1597 he signed the contract for a *retablo* at Llerena. Other early *retablos* were for Jerez de la Frontera and the Monastery of *San Isidoro del Campo* outside Sevilla. There were then working at Sevilla sculptors from whom he could have learned his art. Juan Bautista Vázquez of Toledo had been concerned with the wings of the Cathedral main *retablo* and Jerónimo Fernández, Miguel Adán, and Gaspar Núñez Delgado were also producing *retablos*. Fernández and Núñez Delgado are perhaps authors of images of the Immaculate Conception on which Montañés may have based his version. Torrigiani's *Saint Jerome* and *Virgin and Child* are possible

sources for some of his types. From the beginning, Juan de Oviedo was responsible for the architecture of *retablos* by Montañés, and the sculptor came gradually to suppress the importance of the frame, including fewer reliefs and centring the interest about one statue. Saint John the Baptist and Saint John the Evangelist were frequent subjects, as in the Churches of *San Leandro*, *Santa Clara*, and *Santa Paula*. His representations of the Immaculate Conception, groups of the Holy Family, the Virgin and her parents were in great demand, and he is the author of a few famous crucifixes. Like Gregorio Fernández he sought in his images monumentality and simplicity, but he chose different formulæ to reach this end. The features are modeled more closely from the life; the garments are voluminous, with soft heavy folds draped across the figures. There is less attempt at expressing any emotion other than a grave pensiveness. Only once did Martínez Montañés depart from his religious subjects. In 1635 he went to Madrid to make a model of the head of Philip the Fourth to be sent to Pietro Tacca in Florence for use as a guide in sculpturing an equestrian statue. He died in 1649.

Among the Sevillian's many followers the closest was Juan de Mesa, whose works have been attributed to his master. He was born at Córdoba on June 26th, 1583 and entered Martínez Montañés's studio in 1606. The famous *Cristo del Gran Poder*, a crucifix at Vergara, and several others are by him. The final contract and receipt for the *Virgin and Child* and *Saint John Baptist* from the *cartuja* at Sevilla show that they were done by him and not Montañés. Mesa died on November 26th, 1627. Another pupil, Felipe de Rivas, carved the *retablo* of Saint John the Baptist in the Church of *Santa Paula*, diverging from Montañés, who did the central statue, towards greater sweetness and grace. His figures are more elegant, his draperies follow the form more closely, and the expressions are gentler.

More fortunate than the Castilian, Martínez Montañés had

a successor of no less genius, who carried the fame of the Andalusian school far afield. Alonso Cano, baptized on March 19th, 1601, son of an *ensamblador* of *retablos* of Granada, began his career as painter, sculptor, and architect at Sevilla. His work there included the *retablo* for Lebrija with paintings by Pablo Legote. Cano next tried his fortune at court, devoted himself to painting, and fraternized with Velázquez. There was a brief stay at Valencia and a picture-collecting trip to Old Castilla with Velázquez. The gentle character of his work ill accords with a life dogged by misfortune and governed by pride and passion. Cano's life ended where it had begun, at Granada, where he was granted a *ración* and a studio in the cathedral. His typical works date from this period. The *Immaculate Conception* and the *Virgin and Child*, with soft pretty features, repeat the tendency of the Sevillian period to depart from the pyramidal construction in which the garments spread towards the feet and substitute an oval outline by means of draperies gathered close about the ankles. The soft, broken folds, more complicated than before, curve and cross in many directions but keep a simple, distinct outline. The expression is of brooding melancholy. These two figures and some saints which follow the same scheme were the fount of inspiration for the rest of the seventeenth century and left their trace on the eighteenth. Busts of Adam and Eve in the Cathedral show a classic grandeur and are without precedent or influence. Cano died in poverty on September 3rd, 1667.

Cano's successor as head of the Andalusian school was Pedro de Mena y Medrano. He was baptized on August 20th, 1628. Pedro doubtless studied with his father, Alonso de Mena y Escalante, before Cano's return to Granada in 1652, when the younger Mena came under his influence. The Franciscan saints in the Church of *el Angel* are their joint work. In 1658 a contract to carve the statues of the cathedral choir-stalls took Mena

to Málaga. There he established a flourishing workshop which provided that city, Granada, and Madrid with pathetic images of the *Mater Dolorosa*, the *Ecce Homo*, and lean ecstatic saints. The subjects were mainly recently canonized saints of the monastic orders, Franciscans, Jesuits, and Saint Theresa. Mena borrowed freely from his predecessors, especially Cano and Gregorio Fernández. From Cano he took his idea of the Immaculate Conception, and Cano's influence is also strong in the Málaga choir-stalls. The famous *Penitent Magdalene* at Madrid is based on a similar figure by Fernández, and the *Saint Francis* at Toledo may be derived from a Castilian prototype in the museum at Valladolid. The sense of tragedy of the great men of the early part of the century has become in Mena pathos and sweetness. In images of the *Mater Dolorosa* the childish prettiness of the face is often more marked than the sadness of the expression. The figures of saints are either portraits of young monks, sturdy and smiling, or idealistic conceptions of ascetics with drawn features, sunken cheeks, and rapt expressions. Mena modeled child-forms with an understanding and feeling which he shared with Cano. His *Virgin and Child* in the Church of *Santo Domingo* at Málaga gave him legitimate scope for the sweetness and tenderness which pervaded his work. In the last years of his life the studio was largely in the hands of pupils, and some of little renown continued to work after the master's death in 1688.

There was another interchange between Granada and Sevilla in the person of Pedro Roldán, born about 1624, who studied with Pedro de Mena's father and then moved to Sevilla, probably too late to have known Martínez Montañés. There are two reliefs with life-sized figures by his hand, *The Deposition* in the Church of the *Sagrario* and *The Entombment* in the Hospital of *la Caridad*. These monumental works are peculiar to this one sculptor, outside the general trend of the period towards single figures. Roldán seems to have been more drawn to the style of

Cano than to that of Martínez Montañés. There is evidence, in the clear-cut features and the vaguely defined soft masses of the hair, that Roldán studied Cano's Sevillian works. The dignity and restraint of his work links him more closely to his forerunners than to his contemporaries and successors. He died in 1700. His daughter, Luisa Roldán, turned from her father's huge works to produce miniature terra cotta groups of the Holy Family and scenes from the lives of the saints. She moved to Madrid, and there is already a strong eighteenth-century flavour in her work, comparable to the dainty groups which issued from the Buen Retiro pottery in the latter half of that century.

Although Madrid had shared in the stream of Renaissance sculpture and harboured works by Giralte and Becerra as well as the studio of Pompeo Leoni, it was not till the seventeenth century that it became a centre. It was exposed to two currents of influence, the Castilian of Gregorio Fernández from Valladolid and the Andalusian from the south. Juan Martínez Montañés came once to court, and Alonso Cano, whose style finally imposed itself upon the native Madrid group, spent some time there. Cano's Granada pupils were also known, as Mena executed several commissions for Madrid residents and Mora settled there. There were some works by Fernández himself at Madrid, *Cristos Yacentes* which were much copied. Juan González followed him closely, a certain Juan Sánchez Barba is named as one of his pupils, and men of greater importance were influenced by his tendencies. The head of the Madrid school of the mid-seventeenth century was Manuel Pereira, of Portuguese origin. His statues of saints in Madrid churches, the saintly labourers for *San Isidro*, Benedictines for *San Plácido*, two of Saint Anthony of Padua for that saint's church, and two of Saint Bruno, one at Madrid and one in the monastery of Miraflores at Burgos, show that he continued Fernández's realistic trend. He sought even more to render local types in the faces of his statues. The

draperies, though simple, no longer kept to Fernández's stiff folds but fell in smooth, broad expanses. The sculptor did not attempt the exalted expressionism of Fernández but limited himself to quiet, gentle moods. The realism of his pupil Manuel Gutiérrez, as evidenced in the *Saint John Baptist* and *Saint Elias* of the Shod Carmelite church in Madrid is already tinged with baroque *brio*. The swing of the draperies, the emotion in the faces, and the dramatic attitudes show this change. Pedro Alonso de los Ríos inherited the Valladolid style from his birthplace and kept it when he worked in Madrid. Alonso Cano was the real guiding spirit of the second half of the century. Sebastián de Herrera Barnuevo is reputed to have been one of his disciples and befriended another who came from Granada, José de Mora.

Although the arts did not prosper in the other provinces of Spain during the seventeenth century, there were a few sculptors of local fame. Juan Miguel de Urliens of Huesca was still slightly under the spell of Forment and his group. He made the *retablo* for *San Juan del Mercado* at Valencia where he was assisted by Juan Muñoz, who had worked at Madrid and with Giraldo de Merlo at Guadalupe, and Tomás Sanchis, who later went to Madrid. The Italian link was perpetuated at Valencia by Morelli and Busi, who was a friend of the Vergara family which was to share in guiding the sculpture of the next century. Cano stayed there awhile, although his presence left no abiding trace.

The Dukes of Segorbe who made their final resting-place among royalty at Poblet entrusted the decoration of it to Joan and Francesch Grau of Manresa. The latter carved a *retablo* for Alcover which broke into twisted columns and all too stiff and angular statues. The name of Agustí Pujol is the chief one of the neighbourhood of Barcelona. His *retablo* of the Rosary at Tarrasa is already baroque though still chronologically in the first half of the century. Pujol made caryatids of his Virtues, in

that fondness for using the human form as a support which became popular in Cataluña after Nola's sixteenth-century tomb of Ramón de Cardona and continued to be so through the eighteenth century. He is the author of another *retablo* of the Rosary at Sarria and of two reliefs from the life of Saint Barbara at Vallfogona de Riu-Corp. He died in 1628. The contract for the *retablo mayor* of the church at Tarrasa, concluded in 1699, gives the name of Joan Monpeó of Barcelona. It is a rich composition of twisted columns, caryatid figures, reliefs, and statues. The reliefs have spacious architectural backgrounds, and many of the figures are charming, in particular a kneeling Annunciate Virgin in flowing drapery.

In the artistically dormant northwest corner of Spain there was one sculptor who had a great reputation locally, Francisco Moure of Orense. The Lugo choir-stalls show figures of saints in contorted positions and drapery of many fine folds. The heads are heavy-featured, long-nosed, and crinkly-haired. There is a trace of Juní and of the followers of Becerra. Francisco Prado carved the choir-stalls of *San Martín Pinario* at Santiago de Compostela with restless figures and reliefs.

The early seventeenth century in Spain had corresponded approximately to Italian baroque, although it never achieved quite such grandeur. Architectural forms, logically developed from Herreran classicism, were grand and simple but with an ever-increasing departure from rigid economy towards more variety and decoration. Spain took kindly to the rococo style. In fact, it was in its essentials no new phenomenon in her art. The florid ornament of the *mudéjar*, late Gothic, and plateresque styles had kindred exuberance. The great difference consisted in the use of high relief and the abandonment of ordered repetition of themes. The work of Berruguete and Juní, with dramatic, restless figures wound in draperies, is appropriately styled proto-

baroque. The régime of the classicists, the followers of Becerra, and the nationalists of the early seventeenth century was only an interruption.

Before the middle of the century, *retablo* frames had begun to be more complicated, and profuse carving had started to festoon the borders. Alonso Cano betrayed the direction of the movement even at Sevilla, where the frames for niches took complicated shapes and much space was given to cartouches, irregular scrolls, and decorative figures almost in the round and little related to the architecture. The architectural designs of his Madrid and Granada periods, where the frames were heavily canopied by looped curtains and foliage sprays held by sportive boys, were a farther advance. The sculpture of his final years at Granada was touched with like traits. The draperies were wound about the figures in opposing curves which prefigured the violent twists of the eighteenth century.

Cano's pupils, Risueño and Mora, capitulated without reserve. They copied Pedro de Mena's types but gave the figures more movement, the draperies extra swirls, and the faces exaggerated expressions. Mora's statues in the Carthusian monastery at Granada do not belie their extravagant architectural setting. The figures tend to sway in several directions and the draperies, in still more. José de Mora, son of a Majorcan sculptor, was baptized at Baza on March 1st, 1642, though the family moved to Granada while he was still a child. As a young man he spent a few years at Madrid working with Herrera Barnuevo and became sculptor to the King. Except for one other stay at Madrid, the rest of his life was spent at Granada. In his later years he became a recluse and lost his mind, dying on October 25th, 1724. Busts of the *Ecce Homo* and *Mater Dolorosa* are his most frequent subjects. All are characterized by one type of narrow face with long, fleshy nose, short chin, and clearly marked eyebrows. A

pair in the Royal Chapel at Granada are surely copied from living models. These busts are Mora's most personal and deeply felt work. He is less successful in his figures of saints, where his dependence on Mena is clear. The two statues of Saint Bruno in the *cartuja* at Granada are the best of the series. The Immaculate Conception in *San Isidro el Real* at Madrid suffers from the same overladen draperies as the Granadine *cartuja* statues. The last of the Granada group was Torcuato Ruiz del Peral, who died in 1773. His choir-stalls at Guadix Cathedral are rococo, with the busts of saints in oval medallions.

By the end of the seventeenth century façades, cornices, and ceilings were well clothed with patches of bold ornament in high relief, giving strong contrasts of light and shade. Consoles, frames, and borders were composed of heavily carved mouldings, shells, and coarse leafage bent into fantastic scrolls. There was a preference for broken lines and sharp angles. With sculpture divorced from architecture, as in the early seventeenth century, the two arts had separate histories, but now architecture again became so highly decorated and sculpture was in turn so limited to architectural decoration that the two are confounded. The *retablo* had a new lease of life. It blossomed forth with twisted, garland-hung columns, a multitude of irregularly curved pediments, canopies, and brackets inextricably combined with free-standing statues in contorted attitudes.

José Churriguera, born March 21st, 1665, has given his name to the style, although his work is only the beginning. In his catafalque for Marie Louise of Orléans, who died in 1689, the multitude of figures in the round grouped in dramatic poses, the palms, flower garlands, curtains, and jutting tapers and banners herald a new style. Together with his brothers and his sons, Churriguera erected buildings and sculptured *retablos*. One in the Church of *San Esteban*, Salamanca and others at Leganés

are composed of grandiose twisted columns, a few statues, and looped curtains. A *retablo* in the Cathedral at Plasencia carried out by a brother, Alberto, shows the arrangement as a huge tabernacle canopy. The columns are patterned in high relief, and there are many flying figures, floating draperies, projecting branches, and rays of light. The statues of Saint Joachim and Saint Anne would match those by Juní in their *contrapposto* and the heavy draperies wound around them. Alberto's choir-stalls for Salamanca Cathedral, the actual carving done by assistants, are of quite simple architecture except for the leaf-encrusted canopy with cherubs perched upon it. The statues, in a little more than middle relief, have only a slight bend, and their draperies fall with comparative simplicity. Churriguera's pupils, Pedro Ribera and Narciso Tomé, complicated decoration still more. The façade of the *Hospicio* at Madrid, by Ribera, is made up of irregular curves set off by heavy foliage, floral forms in high relief, and looped curtains. Narciso Tomé's *Transparente* at Toledo Cathedral is the climax. In this immense structure the light streams past choirs of angels and carved rays to fall upon the Virgin and Child. Here the inspiration is French rather than Italian. The Virgin and the Virtues are sisters to the nymphs of La Granja. *Churrigueresmo* was neither Italian baroque nor French rococo. It partook of the qualities of both but was in itself quite distinct. It had neither the magnificence of the one nor the elegance of the other, but instead it achieved an unequalled richness. In some instances an Italian or a French strain appeared little diluted. The style spread to all parts of Spain, though the southern provinces and seaboard cities were the chief exponents. It was the style which caught the fancy of the colonies and there suffered further transmutations into forms richer and stranger than those the conquerors found in the palaces of Indian kings. It is thought that this colonial development reacted at Granada in the decoration of the *cartuja*.

The art of the court was again foreign. The Bourbon kings brought with them painters and sculptors from France. At Aranjuez and La Granja Philip the Fifth tried to replace his lost paradise of Versailles. The fountains and alleys were decorated with classical and allegorical statues by René Frémin, Jean Thierry, and other men. The gay and graceful figures remained exotic and exiled. Only one French sculptor, Robert Michel, became somewhat naturalized and sobered his mythological ladies into Virtues for the façades of Madrid churches. The four prophets of the high altar of *San Millán* are by him.

The founding of the Royal Academy of Fine Arts of *San Fernando* at Madrid brought together all the men of importance who were working at court. Here French, Italian, and native inspirations found a common meeting-place. The academic movement had begun a century before in Italy, and it was an Italian who instituted the first one in Spain. He was Juan Domingo Olivieri of Carrara, brought from Turin to be sculptor to Philip the Fifth. The official sanctions of the academy wrought a change in the history of art. The exultant *bravura* of *Churriguerismo* was condemned and a colder courtly art substituted. With the exaltation of rules and canons there was born a classicism which delighted in historical and allegorical reliefs copying the figures and apparel of Greek and Roman times. Olivieri made some of the heroic statues to adorn the royal palace, designed by Sacchetti of Milan and Juvara of Turin, and so did some of the other early academicians.

Felipe de Castro studied at Rome and took from his master, Valle, a taste for historical reliefs. In one of these he depicted an allegory of the founding of the academy. His busts of Ferdinand the Sixth, Barbara of Braganza, and two other founders of the academy carried on the art of portraiture, in the French fashion.

Alejandro Carnicero's choir-stalls for Guadalupe are very like Alberto Churriguera's at Salamanca, but simpler in architecture

and with a purer French inspiration in the *rocaille*-bordered ovals of the cresting. Manuel Alvarez, pupil of these two men, made historical reliefs, a fountain of Apollo in the French manner, and various statues and reliefs for churches. Another French disciple was to be found in Juan Pascual de Mena, as is shown by his fountain of Neptune at Madrid. Elsewhere he reverted to local traditions, since his statues of saints on the *retablo* of *San Nicolás* at Bilbao copy Cano or Pedro de Mena.

The high esteem in which the masters of the seventeenth century were still held is proved not only by copying such as Juan Pascual de Mena's but by a truer continuation of their ideals in the work of Luis Salvador Carmona and Francisco Salzillo. Salvador Carmona took Gregorio Fernández and Cano for his models, repeating their figures with more movement, looser, broken drapery, and milder expressions. Such works are to be found at Vergara in Guipúzcoa and at Salamanca. His pupil, Francisco Gutiérrez, also studied at Rome and erected the tomb of Ferdinand the Sixth after a Roman model. His fountain of Cybele is at Madrid. Juan Alonso Villabrille y Ron carved realistic heads of martyrs.

The traditions of religious sculpture were carried on in the south by Francisco Salzillo (or Zarcillo) y Alcaraz, baptized on May 12th, 1707, at Murcia, the son of a Neapolitan sculptor settled there. The son founded a sculpture studio which compared with Pedro de Mena's at Málaga in the previous century. Salzillo's statues of saints and processional groups are characterized by a more robust naturalism than that of Mena and show his Italian origin. Mena's ecstatic quality is missing, and in its place there is simple human emotion fitted to the figures so faithfully copied from the life. There is a baroque excess in the draperies. Salzillo died on March 2nd, 1783.

Pedro Roldán left some pupils still working at Sevilla. There

were several, such as Francisco Ruiz Gijón, the brothers Hita del Castillo, and José Montesdoca, who continued to make processional figures. Pedro Duque Cornejo, of greater mark, developed a rococo manner. He worked at the Carthusian Monastery of *el Paular* as well as at Sevilla. The choir-stalls of Córdoba Cathedral show a French spirit in the delicate reliefs, dainty female heads, feathery scrolls, and broken yet harmonious curves of the frames.

Churriguerismo in its most exaggerated state was represented in the structures of the Portuguese Cayetano de Acosta, who confectioned the *retablo* of the Church of *el Salvador* at Sevilla with a multitude of flaunting statues accompanied by curly architecture.

The Italianate leanings which had always swayed Valencia continued to inspire its sculpture. The stucco ornamentation of the Church of *San Juan del Mercado*, with *rocaille* foliage, flower garlands, and life-sized figures, was by Jacobo Vertucci of Milan. Julio Capuz, a Genoese, settled at Valencia and had three sons, Leonardo Julio, Raimundo, and Francisco. The eldest carved statues of saints for façades and *retablos;* Raimundo also sculptured large statues, but he won a place at court under Luis the First by reason of *genre* ivory and wood statuettes of Madrid types. Francisco is known only for his ivory statuettes. During this century the Valencian cathedral was being remodeled. Francisco Vergara, eldest of the family and pupil of Leonardo Julio Capuz, worked on the main door under Conrado Rodulfo, a German, and then alone. The relief of the Assumption is by the hand of his son, Ignacio, who was recognized by the Academy of *San Fernando* and who with his brother José, a painter, founded the Academy of *San Carlos* at Valencia. *The Assumption* is a confused mass of draperies and angels in rushing, swirling lines. Ignacio carved the cascading ornament of plants

and symbolic figures, designed by a painter, around the door of the house of the Marquis of Dos Aguas. A *Virgin and Child* now above the high altar of the Cathedral and statues of saints in Valencian churches are softly modeled in a sentimental vein. Francisco, cousin to Ignacio, removed to Madrid and received from the Academy a scholarship for study at Rome. His statue of Saint Peter Alcántara is not foreign in its setting at Saint Peter's. José Puchol is contemporary with the Capuz and Vergara families. The last and most prolific of the group was José Esteve Bonet. He achieved a grandiose manner coupled with simple attitudes and voluminous, flowing draperies, but the faces are sweet and expressionless.

Pere Costa, a pupil of Conrado Rodulfo, the German master of the Valencian cathedral door, worked in Cataluña and was the sculptor of the cathedral façade at Gerona. His *retablo* at San Ramón de Portell flickers with swaying forms in windblown draperies among twisted columns and rays of light. Joan Torras of Figueras carved a *retablo* at Cadaqués which reaches the acme of complication but with the flowing grace which the eighteenth century added. Quite a French elegance is to be seen in the choir-stalls of Lérida's New Cathedral by Lluis Bonifás y Massó, who was associated with the academicians at Madrid. Ramon Amadeu of Barcelona and Olot, who began life as a potter and studied with Bonifás and perhaps Costa, was chiefly famed for his statuettes of native types for Nativity groups. He also carved statues for the churches of Barcelona in a traditional realistic manner tinged with baroque qualities. He lived until 1821. The new Cathedral of *el Pilar* at Zaragoza was being decorated with Italianate reliefs by Carlos Sala, José Ramírez Benavides, and others.

There was a flourishing baroque school at Santiago de Compostela exemplified in the *retablo* of *San Martín Pinario* by Miguel

Romay, who taught Felipe de Castro, and continued by José Ferreyro, who lived until 1830.

Throughout the Peninsula there are to be found dainty statuettes of the Immaculate Conception, the face young and delicate, the figure in graceful counter bends, and the cloak swept against the form.

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I

WOOD-CARVINGS

I

Polychromy shared the naturalistic tendencies of early seventeenth-century sculpture. The grotesques and imported conventional patterns of the Renaissance were frowned upon, and more effort was made to imitate the actual appearance of faces and fabrics. The hair was painted in natural colours rather than gilded. The striving for reality led to the use of crystal eyes and lashes of real hair. The branches of polychromy were reunited, one man taking the responsibility for the gilding, the painting of the garments, and the flesh tones. Among the men who painted sculpture were artists of some renown. Diego Valentín Díaz, who worked for Gregorio Fernández, had some modicum of local fame, Francisco Pacheco assisted Martínez Montañés at Sevilla, and Valdés Leal aided Pedro Roldán. The methods of the sixteenth century persisted. Tomás de Prado's contract for painting the *retablo* of *Las Huelgas* at Valladolid in 1614 stipulated that the frame should be gilded and the sculpture *estofado* with stippled and hatched surfaces and brushwork borders. The colours were light, and the patterns put on in another shade of the foundation hue. Diego Valentín Díaz, one of whose contracts dated 1621 is extant, used solid dark colours, chiefly blue, red, purple, and brown. There was gold only under the borders, which were *estofado* and represented jeweled and embroidered designs in bright colours. The flesh tones were dull. This scheme of polychromy, though often with lighter colours, holds true for Fernández's work even when the name of the painter is not known. Francisco Pacheco's treatise on painting gives his methods when he painted sculpture for Gaspar Núñez Delgado and Martínez Montañés, and contracts confirm his practices. He

prided himself upon having initiated the painting of flesh tones with a dull surface, so that they seemed more lifelike. He also claimed precedence for using shadows on faces in panels to heighten the relief. He continued to use *estofado* backgrounds, hatched or stippled, and often a brocade pattern of a different but harmonizing colour for the surface of the garment, reserving more brilliant tints for the borders. He reports in detail the painting of a statue of the Virgin of the Expectation for the Countess of Olivares. The image was first gilded. "The tunic or gown was rose-colour washed with carmine of Florence and with a pretty orange-coloured decoration, an Italian textile used for a model, and all the field and ornamentation hatched. The mantle was an excellent blue all over, and on it a pattern in brushwork following a model, lighter blue shaded with archil violet and set off with white; among the foliage there issued at intervals from flowers the virtues which shone in the Virgin in half-figure in the same colour; the fields of this work were hatched, and it seemed a very rich blue textile. The border down the front (like a cope) was broad, with two narrower bands at the edges, and over a mulberry colour some vignettes of brushwork in all colours, and placed above at intervals some square natural stones like diamonds. The middle and broader band was arranged like this,—two kinds of cartouches with as much space between, painted in colours on an ochre ground, inside each one an attribute of the Conception . . . Between one cartouche and another was a seraph, with some leaf sprays and flowers in brushwork in colours, and the field powdered with little circles. The dull flesh tones of face and hands were very lovely, and each hand painted carefully all around and joined afterward . . ." (1). The *retablo* by Martínez Montañés at Santiponce is in subdued shades of red, blue, and brown and in black, the patterns in a darker tone of the foundation colour against graffito backgrounds *estofado*, and the borders flowered or occasionally patterned in

delicate relief. Sometimes in this sculptor's work the garments were painted with naturalistic flowers against a gold-stippled or hatched background. The flesh tones were warm and dark, even for the Virgin. The sculptor quarreled with Pacheco and claimed the right to colour his own work. Alonso Cano adopted the dark two-toned polychromy and flowered borders of Montañés for his work at Sevilla. For his images of the Virgin at Granada he used solid colours, red, blue, white, and flowered white. Pedro de Mena for an early *Immaculate Conception* used garments *estofado* with broad stamped gold borders, but in his later work the gold, if it was used at all, was limited to narrow borders. The prevalence of monastic saints among his statues limited his range of colour. He did not brocade the habits with gold as earlier sculptors had done but painted them to imitate the weave and texture of rough cloth. For painting flesh he resorted to a dull pallid hue, making dramatic use of red for inflamed eyes. His painting was done in his studio under his direction. José de Mora also used solid colours, but mainly dark tones. The white robe of his *Saint Bruno* is painted over gold in the traditional manner. Juan de Valdés Leal in 1673 to 1675 painted Pedro Roldán's *Entombment* in the church of the Hospital of *la Caridad* and his *Deposition* now in the Cathedral *Sagrario* at Sevilla with dark, rich colours over dull gold. The school of Madrid, true to its eclectic practices, used both gold-patterned and plain colours. Towards the end of the seventeenth century polychromy became more elaborate to match the baroque style. Instead of patterns in a few simple colours there developed the practice of painting floral patterns in many light, vivid tints over a background stippled or hatched with gold in the old way. Large patches of gold also appeared in the ornamentation. Flowers in one colour were outlined in another, and where the gold appeared in large surfaces the effect was varied by stamping it in herringbone, stippled, or circle-diaper designs. The eighteenth century

continued this usage, with greater fondness for naturalistic flowers and wide gold borders stamped with *rocaille* motives. The colours for images of the Immaculate Conception were light and gay, white and blue flowered, but the *Ecce Homo* and *Mater Dolorosa* were clad in dull red, dark blue, white, and black. With the decline of the art, gold, when it was used, was placed above the other colours, instead of being put on first. The beginning of the classical revival brought an end to the general use of polychromy, which survived only in the work of a few men following traditional styles and in popular religious imagery.

D9

A SAINT

A SAINT

D9

The saint stands with the weight on the left foot, the left hand at the breast and the right slightly outstretched. This hand probably grasped a cross or staff, as there is a hole in the base in which the end may have been placed. The cloak, which is draped over the left shoulder and across the figure from left to right with an end caught over the left arm, is yellow with a blue lining, both cloak and lining hatched with gold. The tunic, reaching to below the knee, is an indistinct brownish-yellow. The colour is worn away showing the gold, which probably was meant to appear only in fine lines and perhaps a floral design. The wide collar is white, powdered with gold circles and striped with groups of two black lines separated by a gold line. The high black boots are hatched in gold and the turndown tops powdered with gold circles. The flesh is painted in an ivory tone shading to pink on the cheeks and the tips of the fingers. The long hair parted in the middle, the short beard, the mustache, and the eyes are brown. The numerous folds are stiffly arranged. In the top of the head there is a small hole for the placing of a halo. The rectangular base with canted corners is painted red.

Right hand restored. Wooden statuette, polychrome, *estofado*. Seventeenth century. Height 35 cm.

D9

PROFILE VIEW

D26

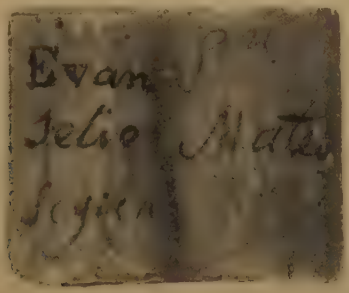
SAINT MATTHEW

SAINT MATTHEW

D26

Saint Matthew, standing, slightly extends his right hand and holds in his left hand an open book. On the pages of the book is the legend: *Evanjelio segun S^n^ Mateo.* An olive-green cloak is draped over the left shoulder, and the right-hand end is tucked under an olive-green girdle. The cloak covers a rose-coloured robe with a turndown collar. Both garments have a gold sheen. The feet are bare. The polished flesh tones are white, tinged with pink. The hair, mustache, and long beard are gray, and the eyes are of brown glass. There is a little hole in the top of the head where the support for a halo was probably inserted. The modern square base, the corners canted, is mottled green.

Tips of fingers of right hand missing. Wooden statuette, polychrome. Seventeenth century. Height 22.9 cm.



D26

PROFILE VIEW

D39

SAINT JOHN THE BAPTIST PREACHING

SAINT JOHN THE BAPTIST PREACHING

D39

Saint John, clad in a garment of dark brown camel's hair lined with gold and girdled by a rope, stands on a gilded rock with a herringbone patterned surface. The staff, topped by a cross, is held in his left hand, and his right hand is raised. A wide nimbus of gold rays frames his head. A black sheep stands at his feet. A group of men recline below the rock and stand beside it. Their long, belted garments and cloaks are blue, red, and pink or yellow hatched with gold. The cloak of the man in the middle has a gold scale pattern, and the lining of one at the lower right hand is powdered with gold dots. The other cloaks are ornamented with a few large floral medallions in gold. One man wears a red turban and another a red cap. The colour of the faces and hands is brown, and the eyes are glass. Brown trees with gold markings, which have bunchy tops above ragged trunks, rise on each side of Saint John. The sky is blue with gold whorls representing clouds, and a dark cloud is carved in relief at the upper edge. The panel is rounded at the top and probably was set in a *retablo*.

Paint chipped. High relief. Pine, polychrome, *estofado*. Seventeenth century. Height 93.7 cm. Width 50 cm. Formerly in the Adolphe Singher Collection.

D62

SAINT ANNE

SAINT ANNE

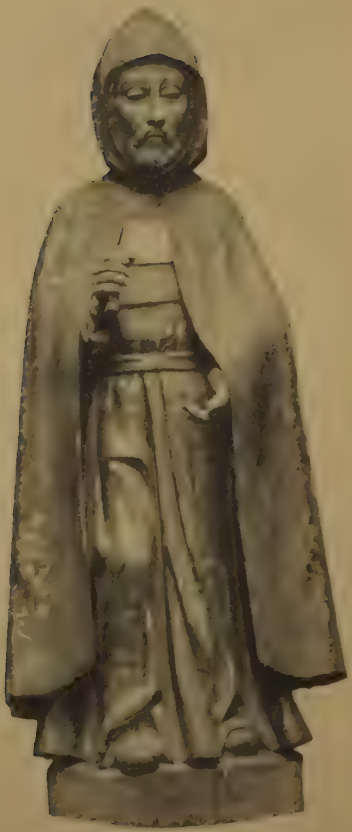
D62

The saint is seated with both arms extended. A pale salmon-coloured cloak covers the head. An end is draped over the left arm, and a fold is drawn up on the lap at her right side. The white wimple encircles the face and covers the breast. All the garments are veined with fine gold lines. The shoes and cord girdle are gilded. The flesh is painted in dull tones. The back is rough hewn. Saint Anne should hold the Virgin and Child on her lap.

Tips of fingers and figures of Virgin and Child missing. Wooden statue, polychrome, *estofado*. Seventeenth century. Height 100.3 cm. Presented to The Hispanic Society of America in 1913.

D62

PROFILE VIEW



D44
A SAINT, POSSIBLY ANTHONY ABBOT

A SAINT, POSSIBLY ANTHONY ABBOT

D44

The saint is standing with his right foot slightly advanced. His right hand holds part of an attribute, but the one formerly held in the left hand, slightly advanced beyond the edge of the cope, is missing. A cope is worn over the habit, the cowl of which is drawn over the head. Both garments are painted dark brown, veined, covered with interlacing leaf patterns, and bordered with leaf scrolls in gold. The belt and shoes are black with fine gold leaf scrolls. The flesh is painted light brown and polished. The hair, beard, and mustache are gray. The garments are carved in broad, flat surfaces, broken by the bend of the right knee. The hexagonal base is green. The statue is hollow at the back. The work is that of the Castilian school which followed Gregorio Fernández.

Part of left hand and attributes missing. Wooden statue, polychrome, *estofado*. Seventeenth century. Height 90.8 cm. Presented to The Hispanic Society of America in 1913.

D44

PROFILE VIEW

D40

A BISHOP SAINT

A BISHOP SAINT

D40

The saint stands with the left knee bent and both arms slightly extended. His vestments consist of a white cassock adorned with gold leaf sprays, and a pale blue rochet with white leaf sprays; the cuffs and a band at the bottom of darker blue have a conventional floral design in white. The pale blue cope which falls straight from the right arm and is caught up in broad stiff folds under the left has a bold leaf pattern in red, blue, and gold and a border of gold leaf scrolls. The vermilion lining is patterned in gold to look like watered silk. The decoration of the cope is repeated on the tall mitre. On the morse and the mitre are raised lozenges, dark red bordered with gold. The red-soled shoes are black, powdered with gold circles. All the garments are hatched with gold. The flesh tones are dull, and the eyes were of glass. The base is greenish brown. The statue is hollow at the back. This statue and its companion female saint (D41) may possibly represent Saints Fulgentius, bishop of Sevilla, and his sister, the abbess Florentina, patrons of Plasencia. The natural pose and the simple, stiff folds of the garments began with Gregorio Fernández and continued to be typical of the Castilian school.

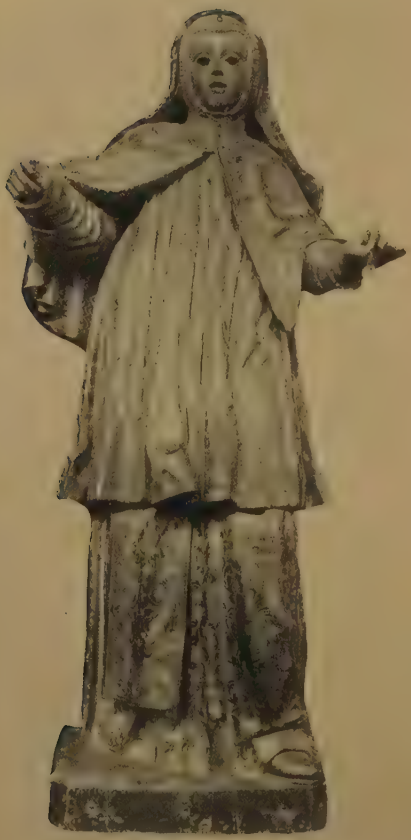
Hands and glass eyes missing. Wooden statue, polychrome, *estofado*. Seventeenth century. Height 166 cm. Presented to The Hispanic Society of America in 1913.

D40

PROFILE VIEW
(Right side)

D40

PROFILE VIEW
(Left side)



D41

A SAINT

A SAINT

D41

The saint stands with the weight resting on the right foot and both hands slightly extended. She is clad in a nun's habit. White robe and shoulder cape are hatched in gold and covered with gold leaf sprays. The pale blue rochet is hatched in gold and patterned with white leaf sprays; there is a band of darker blue with a conventional floral design in white on the cuffs and lower edge. The cape has a white lining with a gold pattern like watered silk. The face is framed in a pleated blue head covering, and the head is covered by a black veil reaching to the shoulders and patterned in gold to resemble watered silk, a leaf pattern at the border. The black shoes are dotted with gold. The flesh tones are dull, and the eyes were glass. The base is mottled green. The statue is hollow at the back. It is a companion piece to the statue of a bishop (D40) and perhaps represents Saint Florentina, sister to Fulgentius, Leander, and Isidore of Sevilla.

Attributes and glass eyes missing. Wooden statue, polychrome, *estofado*. Seventeenth century. Height 153 cm. Presented to The Hispanic Society of America in 1913.

D41

PROFILE VIEW

D66

MATER DOLOROSA

MATER DOLOROSA

D66

The Virgin's hands are clasped, and she stands with the right knee slightly bent. A white-lined blue cloak is drawn over her head and draped across the figure over the left arm. The cloak stands out in a stiff fold at the right. Both the cloak and lavender robe are decorated with large gold and white flowers, outlined in red, lavender, blue, and black, and the white shaded with red. There are gold borders with a stippled pattern of quatrefoils in lozenges. The cloak lining is hatched in a gold herringbone pattern, and the robe has white undersleeves. Around the Virgin's face and across the breast is a white veil sprigged with small gold flowers. All the garments are hatched with gold. The gold of the flowers and borders is reeded and stippled. The eyes are of brown glass, and there are holes in the face where glass tears were once inserted. The oval base is painted red. The joinings and the draperies are reënforced with cloth. The back is hollowed.

Wooden statue, polychrome, *estofado*. Seventeenth century. Height 166.8 cm. Presented to The Hispanic Society of America in 1913.

D66

PROFILE VIEW

D65

SAINT FRANCIS OF ASSISI

SAINT FRANCIS OF ASSISI

D65

Saint Francis stands with his left foot slightly advanced and left hand outstretched, a skull in his right hand. His habit is dark gray, hatched with gold and covered with large gold flowers with stippled surfaces outlined in white and black. The gold borders have stippled and reeded patterns and are edged with a line of white at the top and of black at the bottom. The knotted cord girdle is gilded. The tightly curled hair and beard are black. The flesh tones are highly polished, the cheeks bright pink. The hands and feet are marked with the stigmata. The back is hollowed and the base reënforced with cloth. The naturalistic style, with stiff folds to the garments, is that of the Castilian school after Gregorio Fernández.

Tips of fingers of left hand missing. Wooden statue, polychrome, *estofado*. Seventeenth century. Height 174 cm. Presented to The Hispanic Society of America in 1913.

D65

PROFILE VIEW

D31

AN *IMAGEN DE VESTIR*

AN *IMAGEN DE VESTIR*

D31

This statuette may represent Simon of Cyrene, as the position and the spike in the left side indicate that the person depicted was helping to carry the cross, although he stands straighter than is usual. It is an *imagen de vestir*, meant to be dressed in cloth garments. The figure is clothed in a black tunic with a red girdle and in high black boots, patterned in gold. The flesh tones are pink, highly polished. The hair, mustache, and beard are brown, and the eyes are glass. The arms are jointed. The quadrangular base covered with red velvet is modern. The soft masses of hair and the clearly delineated features are like the work of Pedro Roldán and his followers at Sevilla.

Fingers missing. Wooden statuette, polychrome. Seventeenth century. Height 32.9 cm.

D31

PROFILE VIEW

D8

MATER DOLOROSA

MATER DOLOROSA

D8

The Virgin stands with her head turned slightly to the right and her hands clasped at her breast. A dark green, almost black, mantle with a gold border patterned with a row of dots between lines of beading covers the head. Both ends are draped over the arms and stand out at the sides in stiff folds. The lining is bluish green, hatched with gold and with a broad border of conventional gold leaves outlined by beading. The robe is dark red, almost black, with large gold flowers outlined with beading. At the lower edge is a plain gold border edged with beading. The tight undersleeves are green, hatched in gold. The wimple is white, and the shoes are black, powdered with gold circles. The flesh tones are ivory, and the eyes blue. There are tears on the cheeks. The square base with canted front corners is mottled green.

Wooden statuette, polychrome, *estofado*. Seventeenth century. Height 33.5 cm.

D8

PROFILE VIEW

D8

BACK VIEW

C

D5

MATER DOLOROSA

MATER DOLOROSA

D5

The Virgin stands gazing slightly upward, the hands crossed over the breast. The right knee is slightly bent. An olive-green robe, belted at the waist, falls in long, slanting lines at the Virgin's left side, and in short curved folds above the right knee. It has been repainted over light blue. The sash is gold and has two short ends at the front. Over the head and with an end draped over each arm so that the sides form an almond-shaped outline is a black cloak. The face is framed in a white veil with a gold edge. The flesh tones are ivory, and the eyes are blue. The gilded base is curved at the front and carved with a *cavetto* moulding.

Ends of cloak and piece above forehead missing. Wooden statuette, polychrome. Seventeenth century. Height 47 cm. Presented to The Hispanic Society of America on May 25th, 1927.

D5

PROFILE VIEW
(Right side)

D5

PROFILE VIEW
(Left side)

D67

THE ANNUNCIATION

THE ANNUNCIATION

D67

The Virgin, in a white robe flowered with red and green and hatched with gold, *estofado*, a blue mantle over her head, kneels beneath a red canopy with looped black curtains. The curtains are barred with gold and adorned with red flowers, and the lining is painted red. Behind the Virgin is a gilded scissors chair with a red cushion and before her a gilded *prie-dieu*, a quadrangle of dark green set in the end and the top covered with a white cloth fringed in gold. The Virgin's left hand is at her breast, and her right hand placed on the open book of the Gospels, which rests on the *prie-dieu*. Her head is turned backward towards Gabriel, who floats down on a cloud, the right hand raised in blessing and a wand held in the left. The angel's white robe flowered with red and green is covered by a red overdress. Both are *sgraffito* with lines and dots of gold. The wings are variegated, red, green, and gold. Between the angel and the Virgin is a gold pot of lilies. From a dark cloud against a light blue sky appear cherubs' heads with multicoloured wings and the dove of the Holy Spirit. The sweet, regular features and the frittered draperies are characteristic of the Andalusian school, and the choice of a subject from among the Virgin's joys rather than her sorrows is more typical of the followers of Montañés at Sevilla than of those of Cano and Mena at Granada. This panel and that representing a miracle in the life of a saint (D68) were probably part of a *retablo*.

Cracked. High relief. Wood, polychrome, *estofado*. Seventeenth century. Height 78.1 cm.—Width 110.5 cm.

D68

INCIDENT IN THE LIFE OF A SAINT

INCIDENT IN THE LIFE OF A SAINT

D68

An angel in a white gown with red, green, and pink floral ornamentation, greenish blue tunic, and gold wings, descends bearing a gold crown. The angel raises from his knees a knight in the costume of the mid-seventeenth century. He wears a red doublet ornamented with blue and green flowers and edged with gold lace. The greenish blue Walloon collar is also edged with gold lace. A purse is slung from a gold baldric over his right shoulder. Greenish blue breeches patterned with red roses and leaf scrolls of red and gold are finished at the knee with gold rosettes. The hose are red and the boots, blue with turndown tops of gold lace. A black hat with a gold rosette and plume and a sword with a gold hilt lie on the floor at his feet. His left hand rests on a gold chair, the seat upholstered in red with pattern and fringe of gold. A black imp appearing above the top of the chair draws a black cloth from the man's head. Behind the man is a rectangular table with gold legs and stretchers; upon it lie white and blue counters issuing from a white box. A dim landscape with trees and a city forms the background. At the right, above a round-headed arch and emerging from a black cloud, appears God the Father, clad in a white alb and pale green cope, his right hand raised in blessing and a gold globe in his left.

Cracked. High relief. Wood, polychrome, *estofado*. Seventeenth century. Height 79.4 cm.—Width 111 cm.

D30

SAINT MARY MAGDALENE

SAINT MARY MAGDALENE

D30

The saint stands with the head turned upward, the right hand placed at the breast, and the cloak drawn across the form and gathered under the left arm. The robe, girdled with a golden sash, is blue and the mantle vermilion, both hatched in gold. Both garments are bordered at the lower edges with a broad acanthus leaf band in gold, the edges of the leaves outlined by a row of stippling. The lining of the mantle is patterned with gold to resemble watered silk. The border of the lining and that at the neck of the robe are of opposed triangles drawn by stippled lines. The hair falling to the shoulders is brown, and the eyes are brown glass. A small hole in the top of the head and two between the shoulders were perhaps used in attaching a halo. The figure once formed part of a Crucifixion group. It is a question whether instead of the Magdalene it may not represent Saint John, who is often given an effeminate appearance in the seventeenth century and who is shown standing, while the Magdalene usually kneels.

Left hand missing. Wooden statuette, polychrome, *estofado*. Seventeenth century. Height 30.5 cm.

D30

PROFILE VIEW

D30

BACK VIEW

D24

MATER DOLOROSA

MATER DOLOROSA

D24

The Virgin stands with both hands clasped at her breast, and both ends of the cloak which covers her head thrown over the left arm. The cloak is blue, diapered with fine gold scrolls and ornamented with large flowers of gold, red, and white partially outlined in black and white. There is a border of gold linked scrolls separated by a line of white. The lavender lining is patterned like watered silk. A vermilion robe hatched with fine horizontal lines has a floral design and scrolled border in gold. Below it appear the tips of black shoes. The throat is covered by a white wimple with a lozenge and dot diaper in gold. The eyes are brown glass, and tears are on the cheeks. The oval base is gilded.

Base broken. Wooden statuette, polychrome, *estofado*. Seventeenth century. Height 15.4 cm. Presented to The Hispanic Society of America by Mrs. F. H. Bosworth.

D24

PROFILE VIEW

D24

BACK VIEW

D16, D19, D18

THE CRUCIFIXION

THE CRUCIFIXION

D16, D19, D18

The Virgin stands with both arms outspread. The cloak over her head stands out stiffly at both sides. It is dull blue, bordered in gold and has a design of large flowers in gold, purple, green, and red shading to pink. The lining is striped with light blue and red. The vermilion robe is thickly decorated with flowers in gold, green, white, blue shading to white, and black. The tip of a black shoe appears below the robe. The wimple is white. The colours are painted over gold, and where the gold appears, it is varied by stippling and hatching. There is a small hole for a halo in the top of the head. The rounded base is gilded. Saint Mary Magdalene kneels upon the left knee, both arms outspread, the cloak falling outward from the left shoulder. The cloak is yellow, decorated with large flowers in gold, red, pink, blue, black, and green against gold stems and leafage. The border is gold, edged with black, and there is an inner border of crude gold anthemions. The vermilion lining is powdered with rosettes of white dots. The colour of the robe is grayish pink with a deeper colour, almost vermilion, in the folds. On it are large flowers of red and blue shading to white, partially outlined with black and white and with touches of green on gold stems and leaves. The hem, belt, and a border at the neck are gold, edged with black. At hem and neck there is an inner anthemion border in gold. The lining of the sleeves is white. The tip of a black shoe is visible. On this statuette the gold of the pattern is not revealed by graffito but painted over the foundation colour. The hair, following the shape of the head and spreading over the shoulders,

D16, D19, D18

BACK VIEW

is carved in stiff ridges and painted brown. There is a small hole in the top of the head. The irregular base is covered with cloth and painted pale blue. Saint John's head is turned slightly upward to the left. Both hands are clasped. The feet are bare. The cloak clings to the left shoulder, and an end falls over the right arm. It is vermilion, *estofado* with fine gold lines and decorated with large spreading flowers of gold, blue, and green. The lining is striped with blue and white. The ankle-length robe is dark green, covered with an ornate floral pattern in gold and red shading to white. There is a narrow gold girdle. On both garments the gold which underlies the other colours is revealed in the pattern and on the borders, where it is stippled, hatched, powdered with circles, and partly outlined with black. The hair, beard and mustache are brown; the eyes, glass. There are tears on the cheeks. The oval base has gilded sides and a black top. There is a small hole in the top of the head. These three figures were placed at the foot of a crucifix.

Right hand of the Virgin and both hands of Mary Magdalene missing. Wooden statuettes, polychrome, *estofado*. Seventeenth century. Height (Virgin) 21.8 cm., (Saint Mary Magdalene) 16.9 cm., (Saint John) 22.3 cm.

NOTES

(1) Pacheco, Francisco. *Arte de la pintvra.* Seuilla, 1649. p. 362-363, *tr.*

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II

PORTUGUESE STATUETTES

II

In Portugal the art of sculpture, which had languished after the early Renaissance, revived in the eighteenth century. Polychrome sculpture in wood remained a favourite form. "The often charming details of better works of this sort, the delicate little heads, the graceful hands, the sumptuous garments show that even this little-considered popular art was governed by a worthy artistic tradition" (1). As in Spanish work of the same period there was a fondness for flying draperies and polychromy in which gold and bright colours were predominant. The methods were the same in both countries, though the Portuguese achieved an even more brilliant effect. The Church of *São Francisco* at Porto, of the late seventeenth or early eighteenth century, shows the extremes which sculptured decoration in wood reached. There are twisted columns, profuse leafage, lacy borders, and statues full of movement. The Church of *São Bento da Victoria*, in the same town, has choir-stalls with reliefs from the life of the titular saint framed in lush foliage-carving. The interior of the Chapel of *Santo Antonio* at Lagos, of about 1769, is clothed with carving in gilded wood, which comprises twisted columns, cherubs, and a few statues of saints. The choir at Lorvão convent is rococo with little reliefs of saints in medallions, and another in the cathedral at Braga, of 1737, is without figure sculpture. The nun's choir in the Convent of *Madre de Deus* at Lisboa has glass cases containing reliquary busts above the stalls. The chapel of reliquaries at Faro Cathedral, built in 1755, has among twisted columns framing monstrances two reliquary busts and statues of angels holding the instruments of the Passion. A statuette of Saint Anthony

in the Berlin museum is a specimen of the smaller works which were produced. One of the most bizarre of Sevillian Churriguieresque sculptors, Cayetano de Acosta, was born in Portugal, and the names of a group of eighteenth-century wood-carvers at Evora have survived. They were the Abreu brothers, Luiz João, Joaquim Monge, and George Guerreiro. Antonio Ferreira and his pupil Manoel Teixeira were the most noted among many sculptors who modeled groups in clay or terra cotta. There is a group of music-making angels in the Berlin museum which is like in spirit to the work of Luisa Roldán. The popularity of Nativity scenes for Christmas was responsible for the cultivation of this art. The one in the Cathedral at Lisboa is by Joaquim Machado de Castro. *Genre* statuettes of native types were part of the output. The Italian school of the successors of Bernini was introduced by Alessandro Giusti, a pupil of Conca and Maini, who superintended the sculptured decoration of the monastery of Mafra. Among his local pupils was Joaquim Machado de Castro, who modeled a bronze statue of Joseph the First in the grand manner for the *Praça do Commercio* at Lisboa. This sculptor, the most noted of the late eighteenth century, filled the churches of Lisboa with his work and did not neglect the use of wood and clay as media. Another prolific sculptor was José de Almeida, who studied at Rome and with Giusti.

D6

A SAINT

A SAINT

D6

The saint stands on a mass of clouds, on which green repainting reveals an underpainting of white, hatched in gold. The left knee is bent, the right hand placed at the breast, and the left slightly outstretched. Over a tunic reaching to the midleg and slashed at the throat is a cloak thrown across the left shoulder and falling to the cloud beside the right foot. High black heelless boots with gray turndown tops are patterned with a gold floral design. The hose are white. The lavender colour of the tunic has now largely worn off, revealing the gold beneath. The foliage and parts of the flowers of the bold floral pattern are gold, outlined with stippling or reeding. The petals are lavender, shaded with purple and white and with touches of green and red. A red line borders the neck. The lining of the sleeves and skirt, the cuffs, and the girdle are pink. The yellow cloak is decorated with leaf sprays in gold, stippled or reeded. Roses, carnations, and other flowers are painted realistically in shades of red, white, pink, and lavender with green leaves. The lining is similar to the exterior except that green is the prevailing colour. The gold underpainting appears in large surfaces to form the flowers of the patterns. The eyes are glass, and the flesh tones deep pink. The hair and beard are brown. The oblong moulded base with canted corners is gilded. This and the companion piece, *Virgin and Child* (D10) may have come from the *Convênto dos Lóyos*, Coïmbra.

Left hand missing. Wooden statuette, polychrome, *estofado*. Late seventeenth or early eighteenth century. Height 40.7 cm. On base in ink: *Convent of Lowas Coimbra.*

D6

PROFILE VIEW

D6

BACK VIEW

D10

VIRGIN AND CHILD

VIRGIN AND CHILD

Dio

The Virgin is standing, holding the seated Child in her left hand, her right hand outstretched. The dark green underskirt lined with vermilion has a floral pattern in red, white, and gold and a gold border. Over it is a pale blue overdress powdered with gold dots in circles and with a foliage pattern in hatched and stippled gold and a white flower at the breast. There is a gold border, a green belt, and vermilion collar, cuffs, and lining. The mantle is draped across the figure and caught under the left arm; the other end falls in short stiff folds. The colour is vermilion, powdered with gold dots and with a floral design composed of gold foliage and white petals. The lining is faint pink and has a delicate semi-floral pattern in gold, stippled, and a border of large gold dots between enclosing lines. The white head covering, reaching to the shoulders, is patterned like the lining of the mantle. The gold of the leaves and borders of the dress and mantle is stamped with herringbone hatchings, circles, and stippling. The gold of the patterns is outlined in black and white; the white, in vermilion. The white petals are shaded with lavender and vermilion. The Child wears a lavender robe and shoes. The robe has a white collar. The blue mantle has a pattern in gold like the Virgin's head covering and a vermilion lining hatched with gold. The flesh tones are polished pink and white. The hair is brown, and the Virgin's eyes are of brown glass with lashes of real hair. The base is an irregular oval with a lavender top and gilded sides. The figure of the Child is

Dio

PROFILE VIEW

carved separately and attached by a dowel. The statuette probably came from the *Convênto dos Lóyos*, Coïmbra.

Four fingers of Virgin's right hand and one of left missing. Wooden statuette, polychrome, *estofado*. Late seventeenth or early eighteenth century. Height 31.9 cm. On paper pasted on base: *Convent of Lowas Coimbra.*

D10

BACK VIEW

NOTES

(1) Haupt, Albrecht. *Lissabon und Cintra.* Leipzig, 1913. p. 100, *tr.*

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III

TWO KNEELING EFFIGIES

III

The carving of mortuary effigies declined in the seventeenth century, as the custom of using the churches as burial-places lapsed. By the eighteenth century Ponz complained that, "Now there is hardly anyone who orders even a miserable slab made" (1). The courtly influence of Pompeo Leoni made itself felt in the effigies of the first part of the century, kneeling figures, sumptuously gowned, done in marble or bronze. Pedro de la Cuadra carried on this tradition at Valladolid, where he carved the statues, now in Munich, of Antonio Cabeza de Vaca and María de Castro for the Convent of *Santa Catalina*. In a similar style are those of Rodrigo Calderón, his wife, and parents in the Convent of *Nuestra Señora de Portaceli*. Of the great sculptors, Martínez Montañés only once carved effigies, and they commemorated people of an earlier day. The only examples numbered among Pedro de Mena y Medrano's work are those of the Catholic Kings to decorate the presbytery of Granada Cathedral. The kneeling effigy continued predominant. Giraldo de Merlo at Guadalupe had substituted gilded wood for bronze, and in Madrid, sculptors painted wood white to imitate marble. Statues done in this fashion in the archæological museum at Madrid are attributed to Sebastián de Herrera Barnuevo, and others in a similar style, but of marble, are given to his pupil, Eugenio Guerra. Herrera Barnuevo lived from 1619 to 1671, the son of a sculptor and a follower of Alonso Cano. He filled various posts under Philip the Fourth and Charles the Second, acting as architect, painter, and sculptor.

D75

EFFIGY OF A LADY

EFFIGY OF A LADY

D75

The lady kneels on a cushion with tasseled corners, her hands joined in prayer. Her hair is dressed in a wavy mass, shoulder-length, at each side of the head, and the top part is drawn straight back from the forehead. The dress has a tight bodice spreading into a short overskirt. The underskirt is stiffened to form a slight *guardainfante*. The low, straight neck-line is bordered with a row of beading and two scalloped bands, and the cuffs are scalloped. There is a row of buttons down the front and short rows part way up the sleeves. A long cloak falls from the shoulders, covering the arms. The costume is that worn by Velázquez's Maids of Honour, that is, of the period from 1650 to 1660.

Wood, painted white. Seventeenth century. Height 152.5 cm. Presented to The Hispanic Society of America in 1913.

D76

EFFIGY OF A MAN

EFFIGY OF A MAN

D76

The man kneels on a cushion with tassels at the corners, in the attitude of prayer. His hair, parted a little to one side, falls in wavy locks to his *golilla*. He has long mustaches turned up at the ends and a tiny goatee. His short-skirted doublet has a row of buttons down the front and on the flaps of two straight pockets in the skirt. There are buttons up the forearms of the sleeves and narrow cuffs. A narrow belt is clasped about the waist, and a basket-hilted sword is hung at the man's left side. A knee-length cloak with a row of buttons on each shoulder falls over the arms. The costume is that of the third quarter of the seventeenth century. These statues belong to the school of Madrid and are close to two in the *Museo Arqueológico Nacional* of Juan de Solórzano Pereira, who died in 1655, and his wife Clara Paniagua, ascribed to Sebastián de Herrera Barnuevo.

Golilla and hilt of sword broken. Wood, painted white. Seventeenth century. Height 148 cm. Presented to The Hispanic Society of America in 1913.

NOTES

(1) Ponz, Antonio. *Viage de España.* Madrid, 1782. v. 5, p. 44, *tr.*

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IV

THE EXHUMATION OF THE BLESSED SIMON DE ROJAS

IV

The following account of the ceremony of the exhumation of the body of Simón de Rojas, which was part of the investigation preliminary to his beatification, is given in Vega y Toraya:

"Before concluding the investigation, the judges visited the sepulchre of Father Roxas. They decided that this function should take place on the fourth day of July of the year 1629, at four in the afternoon. There were present at the affair the Very Eminent Don Gabriel de Trejo, cardinal of the Holy Church of Rome, president of Castilla, with four other bishops who were at court, the three royal houses, with many other grandees of Spain, gentlemen, ministers of the King, and his guards, to prevent any violence. The presiding chair was made ready in the Chapel of *Nuestra Señora de los Remedios*. All took seats; the procurators of the cause asked the judges to allow master workmen to enter and break open the sepulchre, physicians and surgeons to examine the body. Thus was it done. The sepulchre, which was closed with brick and plaster, was opened; they took out the coffin in which was the undefiled body and found the outside covered with spider webs. All examined it and made sure that no one had touched the sepulchre. The Cardinal and the other bishops took the coffin and put it on some tables covered with a very rich cloth of crimson brocade having on the corners four silver candlesticks with their tapers, which lighted the chapel brilliantly. The judges opened the casket and as the cover was lifted, immediately such strange occurrences were seen and heard that it seemed a great mystery to all. What they saw was a cloud of white butterflies which came flying like birds from the coffin. What they heard was the bell ringing the *Ave Maria* so

simultaneously that there was no interval between the flying of the butterflies and the ringing of the *Ave Marias*; let it also be noticed that it could not be ascertained who played, although diligent inquiries were made afterward.

"These circumstances appealed anew to their devotion, and as the judges gave the Cardinal-President first place, he knelt; he arose and kissed the feet of the saint. Those who were present did likewise, a deed of such piety moving them to great tenderness. They examined the holy body, and it astonished all that although a little less than five years had passed since his happy death, no part of the body was decomposed; they found it perfect and pliant; nor had dust entered into the garments, nor worms into the coffin . . . They took the holy body from the coffin; physicians and surgeons who were ready examined it; they saw that nothing about it was lacking and declared its incorruption miraculous. They placed it upright, and it stood as though it were living" (1). A document quoted in Sentenach gave the following list of some of the people present in addition to Hortensio Félix Paravicino, Gabriel Trejo Paniagua, and the apostolic judges, Lorenzo Vellon (there called Tomás Cervellón) and Domenico Camerino:

"The others present were D. Enrique Pimentel, bishop of Cuenca, president of the Council of Aragón; D. Diego de Guzmán, *comisario general de la Santa Cruzada* and patriarch of the Indies; P. Gregorio de Pedrosa, general of the Order and bishop of Valladolid; representing Philip the Fourth, the Duke of Medina de las Torres, president of the Council of Italy; for the Queen D.ª Isabel de Borbón, the Count of Benavente . . .; D. Gonzalo Pérez de Valenzuela, member of the Royal Council, superintendent; and in addition the Dukes of Híjar, of the Infantado, of Villahermosa, of Pastrana, of Veragua, of Lerma; the Count of Altamira; the Marquis of Villanueva; D. Jaime de Cárdenas, gentlemen of the chamber to His Majesty; the Marquis of la

Mota, majordomo of the Queen; the Marquis of Orani; the Count of Puñonrostro; and the gentlemen of the Cardinal-Infante, the Marquises of Alcañices and of Palacios, Martín de Guzmán; Prince of Squilache and other gentlemen" (2). This account may not be contemporary, as there are certain anachronisms in the titles. Simón de Rojas was born at Valladolid on October 28th, 1552. He entered the Trinitarian Order, where he gained so great a reputation that Philip the Third and Margaret of Austria summoned him to court. At Madrid he was busy founding religious houses, reforming the order, and raising funds for the redemption of captives. He accompanied the King on his journey for the double wedding of the Dauphin, later Louis the Thirteenth of France, to Anne of Austria and of Isabel de Borbón to Prince Philip, later the Fourth of Spain. Fray Simón became tutor to the King's children and confessor to Isabel de Borbón and continued to fill many high church offices. He died at Madrid on September 29th, 1624 with a reputation for piety, good works, and saintliness which led to the movement for his beatification in 1629. Lope de Vega, who testified during the investigation, celebrated the Blessed Simón's devotion to the Virgin in a stanza of *Jerusalén conquistada:*

O tu santo varon, que ya reciues
Premios de Dios sin acabar la guerra,
Pues no sabemos si en la tierra viues
Los mismos que te hablamos en la tierra:
Viendo que tanto con la Virgen priues,
No piensan muchos que su intento yerra
Si te preguntan (pues que causa diste)
Como en la Trinidad Bernardo fuyste? (3)

D46

THE EXHUMATION OF THE BLESSED SIMON DE ROJAS

THE EXHUMATION OF THE BLESSED SIMON DE ROJAS

D46

The background of the relief represents the interior of the Convent of the Holy Trinity, Madrid, where the ceremony took place. The exhumed body, miraculously incorrupt and clad in the habit of the Trinitarians, is here shown lying in state in a coffin placed on a brocaded cloth, while Cardinal Gabriel de Trejo y Paniagua kisses the feet. The Cardinal is clad in mozetta, rochet, and cassock. Behind him appears Hortensio Félix Paravicino, his features like the Greco portrait of him, with the bishops of Valladolid and Cuenca, Gregorio de Pedrosa and Enrique Pimentel, at his side. In front of them Diego de Guzmán, patriarch of the Indies, holds a document in his hand. At the left are ranged nobles and gentlemen of the court. To the right, above two monks of the Trinitarian Order, appears the bell, which of its own accord tolled *Ave Maria* at the opening of the coffin. In the background at the centre is the altar of the Virgin with a tall candlestick on each side. At the head of the bier are two cripples who are probably introduced to suggest the many miracles which the venerable father was reputed to have worked. At the left, shut out by a grille, is a crowd clamouring for entrance. Hovering about the entire assemblage are the white butterflies which emerged from the casket when it was opened. The personages sculptured in the relief, excepting the ecclesiastical dignitaries who can be recognized by their positions and vestments, are not characterized enough to be identified. The one who holds the central position, the badge of the Golden

Fleece hung on a baldric, should be the King's representative, the Duke of Medina de las Torres, probably Olivares's son-in-law, though at that date the title was actually held by Olivares himself. Sentenach considered him of the spectacles to be the Count of Benavente, although the man who held the title at the time was not a knight of the Golden Fleece. The relief can hardly be contemporary with the event, as the costumes are those of the mid-century while the architecture of the shrine of the Virgin with scrolled broken pediments and the style of carving can hardly be earlier than the first part of the eighteenth century. It would also be more in accord with the taste of that period to represent a subject from recent history. A painting of the same subject which was in Belgium is said to differ from the relief only in a few details.

Middle relief. Pine. Eighteenth century. Height 55.3 cm.—Width 123 cm. Formerly in the Schevitch Collection. Reproduced in *Enciclopedia universal ilustrada.* Madrid [c1927]. v. 56, p. 405; Sentenach y Cabañas, Narciso. *Relieve representando la exhumación del beato Simón de Rojas.* In Sociedad española de excursiones. *Boletín.* December 1902. v. 10, facing p. 247.

NOTES

(1) Vega y Toraya, Francisco de la. *Vida del venerable . . . fray Simon de Roxas.* Madrid, 1715. p. 476-477, *tr.*

(2) Sentenach y Cabañas, Narciso. *Relieve representando la exhumación del beato Simón de Rojas.* In Sociedad española de excursiones. *Boletín.* December 1902. v. 10, p. 245-246, *tr.*

(3) Vega Carpio, L. F. de. *Ierusalen conquistada.* Madrid, 1609. p. 499.

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V

LUISA ROLDAN

V

Luisa Ignacia Roldán, known as *La Roldana*, was born at Sevilla in the year 1656. She was the daughter of Pedro Roldán, sculptor, and his wife Teresa de Mena y Villavicencio, supposed to have been a relative of the sculptor Pedro de Mena y Medrano of Granada. Luisa married Luis Antonio de los Arcos. She studied and worked with her father, and Ceán Bermúdez asserts that Pedro never failed to consult her in the planning and execution of his sculpture. From serving as his assistant and, if legend be true, occasionally bettering his work, she progressed to independent commissions. By 1686 or 1687 she was at Cádiz executing figures of angels and patriarchs for the new Holy Week monument and also the images of the patron saints, Servandus and Germanus, to stand on each side of the high altar of the Cathedral (1). A *Pietà*, with cherubs supporting the hands of Christ, is also considered to be by her. There is now but little sculpture at Sevilla which is identified with La Roldana's name. Among the *pasos* which are carried in procession during Holy Week is *The Prayer in the Garden* belonging to the Chapel of *Montesión* with a figure of an angel attributed to her. Three statuettes representing Saint Augustine, Saint Michael, and Saint Thomas Aquinas on the altar of the Sacrament in the Church of *San Bernardo* have long been listed as her work, together with one of Faith which is not now with the others. They are of wood, polychrome and *estofado*, slender, graceful, and gentle of expression. Ceán Bermúdez mentions two figures of the Child Jesus as being in churches which no longer exist. In 1692, at the instance of Cristóbal Ontañón, *ayuda de cámara* of Charles the Second, she went to Madrid. She was named

escultora de cámara on June 21st, 1695, at a salary of one hundred ducats a year dating from her arrival. The King ordered from her a *Saint Michael* for the Escorial and had also entrusted to her a *Jesus the Nazarene* destined for the Convent of *San Diego* at Alcalá de Henares which, at his death in 1700, was forgotten and was finally sent to a convent in Sisante (La Mancha). Saint Michael is a sweet-faced youth who treads airily, scourge uplifted and cloak fluttering, upon a demon in human form. It is far distant from the fierce combat waged between armoured knight and scaly dragon in mediæval times. The small terra cotta groups of the Holy Family, *Nacimientos*, and saints which she made for various churches in Madrid and for the Monastery of *el Paular* have disappeared from their original locations, though there is a group of the Nativity signed and dated 1701 in the Convent of *Santa Isabel*, Madrid. Another series in the Convent of the *Concepción Francisca*, Toledo, has also been dispersed, but the examples in museums and private collections represent the same subjects (2). The scenes are laid in those halcyon days "when angels were here among men"; they make up a world of gentle sentiment inhabited by saintly and heavenly figures of smiling faces, dainty gestures, and wind-ruffled garments, amid flowering plants and playful animals. There is in the Cathedral of Santiago de Compostela a signed terra cotta relief of the Virgin nursing the Child while cherubs draw a canopy above them. It is characterized by the same soft modeling but is conceived in an ampler vein. *The Annunciation* and *The Nativity*, polychrome wooden reliefs from a lost *retablo*, are in the collection of the Duke of T'Serclaes, Sevilla, the latter relief signed and dated 1704. They must have been among her last works, as she died in the same year. They show the same delicate figures, sweeping draperies, and host of angels and cherubs. Doña Luisa preserved the sweetness though not the religious intensity of Alonso Cano and Pedro de Mena. Serrano

Fatigati speaks of her as a "woman of positive genius and exceptional talents, inhibited largely by the atmosphere which she breathed, to whom critics gave great praise for her small works . . . and who does not merit so much applause for those more ambitious which have come down to us in the vicinity of Madrid, in spite of the fact that there were also poets who sang of them . . ." He adds, "In small things, of a pretty, sweet sort, not beautiful, the good taste and delicacy of *La Roldana* showed to greater advantage" (3).

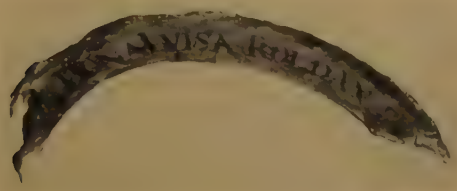
D820

LUISA ROLDAN
THE MYSTICAL MARRIAGE OF SAINT CATHERINE

THE MYSTICAL MARRIAGE OF SAINT CATHERINE

D820

The Virgin, in red robe, blue cloak with gold-patterned border, and light brown head covering, is seated between Saint Joseph and an angel, holding on her lap the Christ Child, who is partially draped in a white cloth. At the right, extending her hand to the Child, kneels Saint Catherine. She wears a green gown with a tan bodice figured in red and a red cloak. At her side is her symbol, a section of a wheel, bearing the signature of the sculptress. An angel, the wings banded with blue, red, and white, is clad in a dull green skirt and pink bodice lined with white. The heavenly being holds a basket filled with wreaths of red roses. Saint Joseph, his arms folded across his breast, is in a dark brown robe and light brown cloak. At the Virgin's feet are two cherubs draped in wisps of red and blue material. Behind them are massed cherubs' heads, the wings, like those of the angel, blue, red, and white. The hair of all the personages is brown. The flesh tones are painted in an ivory colour shading



to pink, although those of Saint Joseph are darker. The base is greenish-brown.

Right arm of Saint Catherine restored. Terra cotta group, polychrome. Height 36.5 cm.—Width 45 cm. Signed at right: Doña Lvisa Roldan, Es. Reproduced in Barber, E. A. *Spanish porcelains and terra cottas*. New York, 1915. plate 9 (as *The Holy Family*).

D821

LUISA ROLDAN
THE REPOSE IN EGYPT

THE REPOSE IN EGYPT

D821

The Virgin is seated, holding on her lap the Christ Child, who is placed on a white cloth. Her pink robe has a green girdle and green undersleeves patterned in gold. Her mantle is deep blue and her head covering white. A braid of her hair is visible. At the left kneels an angel in a pink tunic with white lining and with wings barred in red, white, blue, and green, holding pomegranates in a fold of drapery. At the right the kneeling Saint Joseph offers a pomegranate to the Christ Child. The saint has a white mantle and a light blue robe. The ivory flesh tones of all the figures shade to pink, and the hair is brown. Behind the Virgin rises a pomegranate tree laden with red and white fruit. Three cherubs are perched in its branches, and a donkey stands below. The ground is mottled green and brown with little red flowers springing about the Virgin's feet. In the foreground are a rabbit, a dog, and Saint Joseph's saddlebags and gourd. This group is a repetition, with variations, of one in the collection of the Count of Güell (entitled by him *Nacimiento*) which is signed and dated 1691. Among those formerly in the Convent of the *Concepción Francisca*, Toledo, was one entitled *The Flight into Egypt*, which may have been this same subject.

Slightly restored. Terra cotta group, polychrome. Height 41 cm.—Width 46 cm. Reproduced in Barber, E. A. *Spanish porcelains and terra cottas.* New York, 1915. plate 10 (as *The Holy Family*).

D822

LUISA ROLDAN
THE DEATH OF SAINT MARY MAGDALENE

THE DEATH OF SAINT MARY MAGDALENE

D822

Wrapped in a garment of matting, Mary Magdalene reclines on a couch of rocks, her golden hair falling back from her colourless face. An angel in a pink robe and a green sash, both gold-patterned, supports the saint's head, and another in a blue robe lined with green and with a pink sash holds a black cross protected by a red cloth patterned in gold. The angels' wings are barred with white, red, blue, and gold, splashed with green. One has brown and one, golden hair. A cherub with white, red, and blue wings supports the Magdalene's arm, and another at her feet holds the vase of ointment. Beside the saint lie a blood-stained scourge, a skull, and a parchment-bound book. In clefts of the rocks are a lizard, snake, and owl. Blue and white irises grow in the foreground, and two rabbits nibble the grass. The colouring is brighter and more gold is used than in the other groups. The title of one formerly in the Convent of the *Concepción Francisca* at Toledo was also *The Death of the Magdalene*. Both these scenes may be repetitions of the life-size representation of the same subject carved in wood by La Roldana about 1686 or 1687 for the *Casa de Expósitos* at Cádiz. The saint is also clad in matting and sustained by an angel.

Slightly broken and restored; repainted. Terra cotta group, polychrome. Height 30.5 cm.—Width 44.5 cm.

NOTES

(1) Now in the sacristy. (*Paseo histórico-artístico por Cádiz.* Cádiz, 1853. p. 65)

(2) Although there is no definite statement of source which permits tracing the terra cotta groups by La Roldana now in museums back to the earlier locations, the identities of subject may be noted. The group in the Royal Palace was *The Education of the Virgin.* One of the same title was in the Convent of the *Concepción Francisca,* Toledo, and one is now in the collection of the Count of Güell. The titles of the other examples in the Convent of the *Concepción Francisca* were: *The Flight into Egypt, Saint Anthony of Padua,* and *The Death of the Magdalene.* The first may be the same subject as *The Repose in Egypt* represented by a signed piece in the collection of the Count of Güell and a replica in the collection of The Hispanic Society of America. The second might be the group in the Victoria and Albert Museum which, though labeled *Saint Francis,* has not the stigmata and might with more likelihood be Saint Anthony. The third is identical in subject with one in the collection of The Hispanic Society of America.

(3) Serrano Fatigati, Enrique. *La escultura en Madrid.* Madrid, 1912. p. 119, 121, *tr.*

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VI

TERRA COTTA RELIEFS
OF THE
HEADS OF TWO SAINTS

VI

The severed heads of martyrs were often depicted during the seventeenth and eighteenth centuries. Such representations are symptomatic of the trend of a period which created so many versions of the suffering Christ and His Mother and demanded a depth of emotion reached only in the most pathetic and heart-rending subjects. Gestoso (1) records a head of Saint John the Baptist signed by Gaspar Núñez Delgado at Sevilla in 1591 which is apparently the earliest. The head of Saint John the Baptist of polychromed wood in the Convent of *Santa Clara*, Sevilla, by Juan Martínez Montañés probably dates from the years 1614 to 1617 (2). There follows the head of the same saint on a *retablo* in the Church of *Santa Paula*, the work of Felipe de Rivas, the contract made in 1637 (3). The head is on a platter held by two angels placed at the level of a cornice separating two stages. In these examples the violence of the later development is hardly presaged. The two are similar in that they both forego emphasis on the appearance of death, but the former is a rugged, forceful face, action but just suspended, and the latter is composed, with eyes shut and only a slight knitting of the brows. The heads of Saint Paul and Saint John the Baptist in the collection of The Hispanic Society of America mark the next stage. The eyes are still closed, but the features are sharp and drawn, the cheeks cadaverous. The date of these two pieces of sculpture may be placed in the latter part of the seventeenth century. By this time Montañés and Cano were of the past, and Pedro Roldán was the most powerful sculptor at Sevilla. The style of these heads is consistent with that of the few works by Roldán now extant. A series of paintings of de-

capitated saints which parallels the sculpture is credited to Valdés Leal, who lived from 1622 to 1690 and who did the polychromy of two of Roldán's *retablos*. The painter's preoccupation with the end of our days is also apparent in his *Hieroglyphs* of them in the Hospital of *la Caridad*, Sevilla. The vogue for sculptured heads reached Castilla by 1707, when Alonso de Villabrille y Ron of Madrid made the head of Saint Paul now in the Valladolid museum. The emotional effect is heightened by upturned eyes and twisted beard. A head of Saint Anastasius in the chapel of the *Cristo de los Dolores* of the *V. O. T.* at Madrid is attributed to the same artist and one of Saint John the Baptist in the Convent of *Monjas Calatravas* to Juan Antonio Ron. Felipe Espinabete was inspired by Villabrille's work for his head of Saint Paul in the Convent of *la Laura*, Valladolid, dated 1778. Another head by him, dated 1760, is in the museum. Two works at Granada carry on the Andalusian sequence. They are heads of Saint John the Baptist, one in the Cathedral, and the other in the Church of *San Juan de Dios*. Both have been attributed to Alonso Cano, as the most famous sculptor of Granada, but Gómez-Moreno (4) assigns to them an eighteenth-century date. He considers the one in the Cathedral, which is still in a vein of subdued pathos, to be by Torcuato Ruiz del Peral, a Granadine sculptor who died in 1773. The other, though not attributed to a definite artist, is obviously of the later century and the most exaggerated of the whole series. An eagle holds the platter on which is placed the head, not in profile but facing outward and framed by scattered locks of hair, the mouth gaping. Another head patterned after it is in the church of Robledo de Chavela (Madrid). Heads of Saint John the Baptist and Saint Paul with the instruments of their martyrdom, made by José Ramírez Benavides about the year 1753 for the sacristy of the *Virgen del Pilar* at Zaragoza (5) are a last echo of the vogue.

D823

HEAD OF SAINT JOHN THE BAPTIST

HEAD OF SAINT JOHN THE BAPTIST

D823

The head of the saint is placed in profile to the left on a gilded platter partly covered by a dark green cloth. The brown hair grows back from the high forehead in thick locks. The ends are spread like a halo about the head. There is a narrow line of mustache, and the short beard ends in two points. The sunken eyes are closed under faintly knit brows, and the lips are parted. The livid flesh is drawn tightly over the aquiline nose and high cheekbones. There are blood stains at the neck.

High relief. Terra cotta, polychrome. Seventeenth century. Diameter 48.5 cm.

D823

PROFILE VIEW

D824

HEAD OF SAINT PAUL

HEAD OF SAINT PAUL

D824

The head of Saint Paul, with soft masses of gray hair and long mustache and beard, is in profile to the right. It is placed on a dark green cloth which partly covers a gilded platter. The closed eyes are sunk under bushy brows. The pale skin clings to the prominent cheekbones and aquiline nose. The forehead is wrinkled, and the lips are parted. There are traces of blood stains.

High relief. Terra cotta, polychrome. Seventeenth century. Diameter 46 cm.

D824

PROFILE VIEW

NOTES

(1) Gestoso y Pérez, José. *Ensayo de un diccionario de artífices.* Sevilla, 1909. v. 3, p. 150-151.

(2) Dieulafoy, M. A. *La statuaire polychrome en Espagne.* Paris, 1908. p. 163.

(3) López Martínez, Celestino. *Arquitectos, escultores y pintores vecinos de Sevilla.* Sevilla, 1928. p. 168-169.

(4) Gómez-Moreno y Martínez, Manuel. *Alonso Cano, escultor.* In *Archivo español de arte y arqueología.* September-December 1926. no. 6, p. 214.

(5) Magaña Soria, Antonio. *Zaragoza monumental.* 2. ed. Zaragoza, 1921. v. 1, p. 100.

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VII

SCULPTURED COATS OF ARMS

VII

Sculptured coats of arms were in constant use in Spain from the thirteenth century, when they were carved on sarcophagi and shown as if they were the actual shields hung below arcades. By the next century they were commonly employed to indicate the donor or founder of a building and appeared on the bosses of church vaulting, on capitals, and corbels. The doors of fifteenth-century palaces had them placed on the keystone of the arch, in the spandrels, or the point of the label. In the late Gothic period they became an integral part of the decorative scheme of monuments and buildings and so continued during the Renaissance. On tombs they are represented as held by pages or angels. They are repeated as an ornamental motive on the walls of the Constable's chapel at Burgos, surmounted by leafy Germanic helmets and supported by wild men and angels. The Catholic Kings set the royal arms with the newly added pomegranate wherever they passed and with it their personal symbols of the yoke and arrows. In the Church of *San Juan de los Reyes* at Toledo the walls are completely lined with a band of these huge escutcheons. Charles the Fifth continued the custom, and the royal arms with his own emblem of the Pillars of Hercules surmount the entrance to the *Alcázar* at Toledo, the gate at Yuste, and the fountain at Granada. A huge one spans the arch of the Gate of Visagra at Toledo. During the Renaissance the vogue spread, and coats of arms appeared over doorways and windows, on ceilings, and repeated at frequent intervals in *patios* on the parapets or in the spandrels of the arches. Mendozas and Fonsecas left churches, public buildings, and palaces dotted with their armorial bearings in the many towns where those two

families pursued their great building programs. With the late Renaissance and early baroque, where decoration was massive and limited to small areas, the coat of arms ceased to be used as a repeating motive and became the dominant note of façades, placed on the pediment or over the door. The pendentives of cupolas were similarly ornamented. The shield was later framed by a cartouche which gave the baroque sculptor a chance for increasing elaboration of scrolls, counter curves, and heavy leafage. The Jesuit College at Salamanca, the Church of *San Cayetano* at Zaragoza, and the former prison at Madrid show typical examples. The coat of arms was not entirely neglected even in the confusion of Ribera's door for the *Hospicio Provincial* at Madrid. The sole decoration of manors and palaces in the north of Spain, Asturias and the Basque Countries, is a huge family escutcheon over the arch of the door. On public buildings and churches where the escutcheon was so prominently displayed, it was the royal arms, or occasionally that of the province.

D304

ROYAL ARMS OF SPAIN

ROYAL ARMS OF SPAIN

D304

The royal arms of Spain are represented in an abbreviated form: *Quarterly*, 1 and 4, Castilla; 2 and 3, León; *over all* France. The shield is framed by a cartouche with the upper edges roped. The collar and badge of the Golden Fleece appear at the base. At the top is the royal crown, a circlet set with alternate lozenges and ovals and surmounted by alternate large and small *fleurons*; from each of the five large *fleurons* springs a diadem, carved with alternate lozenges and ovals. Between the crown and the top of the shield an ornamental shell is carved. The shape of the reserve on which the lilies are placed is oval. There are traces of colour on the background and red on the claws, ends of tails, tongues, eyes, and crowns of the lions and in the centres of the *fleurs-de-lis*. This is a common rendering of the arms of Spain after the Bourbon accession, as Woodward says "... on the accession of PHILIP, Duc d'ANJOU, to the throne of SPAIN, his arms (FRANCE, *a bordure gules*) were placed *en surtout* above: *Quarterly*, 1 and 4. CASTILE; 2 and 3. LEON. *Enté en point* of GRANADA (Argent, *a pomegranate gules, slipped and seeded proper*); and these are the present Royal Arms of SPAIN" (1). On this coat of arms the charge for Granada has been omitted.

Low and high relief without background. Marble. Eighteenth century. Height 83 cm. Width 56 cm. Presented to The Hispanic Society of America in 1913.

D305

ROYAL ARMS OF SPAIN

ROYAL ARMS OF SPAIN

D305

The coat of arms is represented in a shortened form as: *Quarterly*, 1 and 4, Castilla; 2 and 3, León; *over all* France. The reserve on which the lilies of France are placed is oval in shape. At the bottom of the shield hangs the collar and badge of the Golden Fleece. The shield, wider at the top than at the bottom, is framed in a cartouche, the upper edges of which are roped. At the top is the royal crown. From a circlet set with alternate lozenges and ovals rise alternate large and small *fleurons*. A diadem springs from each of the five large *fleurons*. The space between the crown and the top of the shield is filled by an ornamental shell.

Pieces broken from left side. Low and high relief without background. Marble. Eighteenth century. Height 56.5 cm.—Width 35 cm. Presented to The Hispanic Society of America in 1913.

D306

ROYAL ARMS OF SPAIN

ROYAL ARMS OF SPAIN

D306

On this coat of arms the usual quarterings are reversed so that it reads: *Quarterly*, 1 and 4, León; 2 and 3, Castilla; *over all* France. The shield is carved on a rectangular slab. It is surrounded, except at the top, by the collar of the Golden Fleece, from which the badge hangs. At the top the royal crown is carved in high relief. It is composed of a circlet set with alternate lozenges and ovals and heightened by five *fleurons*, from each of which springs a diadem; a globe topped by a cross is placed at the intersection of the diadems. There is a cap within the crown. The reserve for the lilies is shaped like the outer shield. Sentenach relates the modifications which the Bourbons made in the royal coat of arms as follows:

"[The Spanish-Austrian coat of arms] did not suffer the changes which would be expected when the reigning dynasty in Spain changed, even when the last of the Austrian kings had kept in it traditional emblems which did not correspond to their actual rule in the countries which they represented; when the Bourbons arrived they accepted the blazon as the one belonging to the country which they came to govern, adding only the lilies of the house of Anjou to which they belonged.

"Philip the Fifth, then, continued to use the traditional shield, the only modification being the introduction in its centre of the little shield with three lilies, leaving the upper part for the quarterings of the old kingdoms of Spain, less Navarra and Granada, and the lower for the Austrian: thus are composed those which adorn the new Royal Palace, that which surmounts

the so-called *Puerta del Príncipe*, supported by two griffins, notable for its beauty . . ." (2).

Low and high relief. Marble. Eighteenth century. Height 110.5 cm.—Width 70 cm. Presented to The Hispanic Society of America in 1913.

D319

ARMS OF SARMIENTO

ARMS OF SARMIENTO

D319

The shield, narrowing towards the base, bears a charge of a bend swallowed by a dragon's head at each end. On the border are thirteen quatrefoil rosettes. The cartouche on which the shield is placed is carved with scrollwork and flowers. At the top is a helmet, four-barred, placed in profile to the left. From it issue five plumes and behind it appear four pairs of lances, some broken. On a scroll is inscribed the motto: BENCER Y NO SER BENCIDO. In a space at the bottom is the inscription:

ESTOS YNSIGNES BLASONES,
YELMOS, Y LANZAS QVEBRADAS
EL YNVENCIBLE SARMIENTO
FVE QVIEN LOS GANO A LANZADAS

The arms are not those of the house of Sarmiento itself but of Andrade, with which it was often allied.

Middle relief without background. Stone. Seventeenth-eighteenth century. Height 92 cm.—Width 70.5 cm.

D279

COAT OF ARMS

COAT OF ARMS

D279

Quarterly: 1, *Gules*, five castles in saltire *or*; 2, *Azure*, five wheat sheaves in saltire *or*; 3, *Vert*, a lion crowned climbing a ladder *or*; 4, *Azure*, five keys in saltire *sable*. *Over all*, *argent* on the sea a boat *or*, on the mast a man holding a sword, the shield surmounted by a crown and placed on the cross of Alcántara. The complete shield is placed on the cross of Alcántara and supported by two crowned lions *or* on pilasters *argent* against a background *gules*.

Low relief. Marble, polychrome. Height 77.3 cm.—Width 54.4 cm.

D281

CROWN

CROWN

D281

Half of the crown is represented. The circlet is carved with a chain on which are set alternately a motive formed of a group of four S-scrolls with a circle at each end and another motive of a lozenge framed in scrolls. The circlet is bordered with a plain band at the bottom and one at the top on which three ovals alternate with a longer oval. The crown is heightened by alternate loops and points. The complete crown would have four of each; but a complete loop at the middle, two points, and two half loops show. The loops are decorated with drooping foliage in low relief, and the points with ovals set in leafage. The foliage, chain, and borders are painted in gold; the ovals and parts representing jewels, in dark red and green. The crown is hollowed out underneath and a hole pierced to the top, which is roughly finished. This coronet was probably placed at the top of a coat of arms to indicate rank. The form is closest to that used by a marquis, though to be heraldically correct the loops should be *fleurons*, and the points should bear three pearls.

Middle relief. Marble, polychrome. Eighteenth century. Height 22.2 cm.—Width 38.5 cm. Presented to The Hispanic Society of America in 1913.

D281

ANOTHER VIEW

NOTES

(1) Woodward, John. *A treatise on heraldry British and foreign.* Edinburgh and London, 1896. v. 2, p. 111.

(2) Sentenach y Cabañas, Narciso. *El escudo de España.* In *Revista de archivos, bibliotecas y museos.* November-December 1909. v. 21, p. 460, *tr.*

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VIII

SPANISH AND PORTUGUESE COLONIAL IVORIES

VIII

Although there was but little ivory-carving in Spain, with the exception of works by the Capuz family in Valencia and some products of the Buen Retiro workshop, during the centuries following the Renaissance, a certain number of religious statuettes were made by natives in the Portuguese and Spanish colonies of the East. The two centres seem to have been Goa in India and the Philippine Islands. The former was conquered in 1510, the latter from 1565 to 1572. As early as the time of Charles the Fifth there was an ivory box among the objects from the Indies in his possession (1). The natives of Goa were expert in carving ivory before the Portuguese arrived and had no difficulty in adapting their skill to religious subjects. The statuettes are characterized by summary carving which crudely copies Spanish models. They depart from the originals and develop distinctive subjects and types. The "Good Shepherd rockeries", where the Christ Child dressed as a shepherd sits sleeping on a base carved with sheep among rocks and plants about a fountain, is the most peculiar. There are also figures of the Virgin standing with the Child in her arms and a crescent moon beneath her feet. The sharp-edged folds project stiffly, the borders of the garments are notched and carved with circles to represent lace, and the base is covered with rows of conventional leaves. Statuettes of the nude Christ Child holding a globe and blessing and the boy Saint John the Baptist asleep are also characteristic. A native of Ceylon in the seventeenth century carved a crucifix a yard in length which was so admired that the bishop sent it to Spain to the King (2). In the Portuguese possessions at Benin in Africa the natives carved hunting horns and covered cups

supported by statuettes with a strange mixture of animals, native and European figures, and the arms of Portugal. When the Spaniards reached the Philippines the natives had not developed craftsmanship, but they learned readily and became adept. The commerce between China and the Spanish settlements which was established by 1569 and the arrival of Chinese settlers would account for an occasional similarity between Chinese and Philippine ivories. The products of the Philippines keep closer to the models than did those of Goa, show softer folds clinging to the figure rather than projecting, and lack the carved borders. As late as the nineteenth century Mallat reports of the natives that "they carve saints in wood and ivory with a refinement which would make them prized even in Europe, and we have seen ivory crucifixes of a single piece in which the art approached perfection" (3). The favourite subjects were crucifixes, the Immaculate Conception, statuettes of Saint Joseph leading the Christ Child, and a few other saints. They are often made from the hollow part of the tusk, the cavity being filled with wood. The polychromy is of two kinds. The one has delicate floral patterns done in brown and gold with much of the ivory surface showing for the garments, the hair gilded, and the lips and eyes touched with colour. The other has coarse flower and leafwork in brown, red, and green almost covering the surface of the garments; this type is commonly associated with statues of Saint Joseph on which the flesh and hair are painted in natural colours and may have been done in Mexico. The *naos de Acapulco* which once a year brought the products of the East from Manila to Mexico are responsible for the abundance there of ivory statuettes of eastern type. There was some ivory-carving done in Mexico. It seems to be the source of little circular reliefs with shell-shaped convex backs, the front carved with religious scenes such as the Nativity, the Coronation of the Virgin, or saints. They seem to have been

made in pairs which fitted together to form a ball, somewhat in the manner of ivory and boxwood rosary beads. A *Saint Michael* in the national museum of Mexico is made of ivory plaques assembled on a wooden core. Many specimens of colonial ivory-carving are to be found in Spain, especially in Andalucía, as Sevilla was the port for trade with the Indies.

D751

THE VIRGIN MARY

THE VIRGIN MARY

D751

The Virgin kneels with her hands joined in the attitude of prayer. She is clad in a robe and a mantle which falls symmetrically from both shoulders with folds caught over the arms. A veil covers the head. The eyes and eyebrows are brown, the lips red, and there are traces of pink on the cheeks. The garments are patterned with scrolls and flowers of gold outlined in reddish brown. There is a border of double bands of gold enclosing rosettes at the neck of the robe and a single band at the edges of mantle and veil. The back, with three pieces doweled on, is unpainted. This figure probably formed part of a Nativity group.

Ivory statuette, polychrome. Seventeenth century. Height (without base) 22.8 cm. Probably made in the Philippine Islands.

D751

PROFILE VIEW

D751

BACK VIEW

D753
VIRGIN AND CHILD

VIRGIN AND CHILD

D753

The Virgin stands holding the Child on her left arm and touching His foot with her right hand. Over her hair, flowing smoothly over her shoulders, is a mantle, a fold of which is brought across the form and caught under the Child's figure. Dark red rosary beads hang from the right wrist. The lips are red and the eyes brown. There is a line of black about the neck of the robe. The lining of the cloak is light red. The polychromy of the outside of the cloak, black with a gold floral pattern, is now visible only on the right sleeve, where a piece of wood has been glued on to complete the drapery at the right edge of the cloak. The rest of the figure of the Child was originally doweled on. The hollow tusk is filled with wood, and a round piece of ivory is inserted to complete the top of the head. This statuette closely resembles a Chinese seventeenth-century figure of Kuan Yin in the Victoria and Albert Museum, London. The position of the child which the goddess holds is much the same as that of the Christ Child, the two rosaries are alike except for the cross which hangs from one, and there are the same close-fitting folds, indicated by little more than engraved lines.

Part of Child's figure and piece of wood applied to right edge of cloak missing. Ivory statuette with traces of polychromy. Seventeenth century. Height 32.8 cm. Probably made in the Philippine Islands.

D753

BACK VIEW

D750

SAINT JOSEPH AND THE CHRIST CHILD

SAINT JOSEPH AND THE CHRIST CHILD

D750

Saint Joseph stands with his left hand upraised to hold a staff and leads the Christ Child with his right hand. The Child's right hand is slightly outstretched and His head turned toward Saint Joseph. The heads are painted in natural colours, with dark flesh tones. The Child's hair is gilded. Both are clad in long tunics, Saint Joseph's with a turndown collar, and in mantles with one end thrown over the left shoulder and the other tucked under the belt in front. The bold patterns on their garments are gold, outlined in dark brown, with touches of red in the flowers and dull green in the foliage. The backs are unpainted. There are sandals on the feet. Saint Joseph's hat lies on the ground between them instead of being slung about his neck on a cord as is usually the case. The arms are carved separately. A similar statuette in the British Museum was obtained in Mexico, and there are several in the Boston Museum of Fine Arts. The knot of hair above the forehead is characteristic of sculpture by Juan Martínez Montañés at Sevilla in the early seventeenth century. It may be that some work of his school reached the East and served as a model.

Ivory statuettes, polychrome. Seventeenth century. Height (Saint Joseph) 35.2 cm., (Christ Child) 18.1 cm. Probably made in the Philippine Islands.

D750

BACK VIEW

NOTES

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